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ERNESTINE M. RACLIN SCHOOL OF THE ARTS // 2017

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If you are interested in working with the IUSB Arts Foundation on future projects, please contact the school of the arts office at 574.520.4134 for more information.

FRONT COVER

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// PRODUCTION NOTES

PAPER

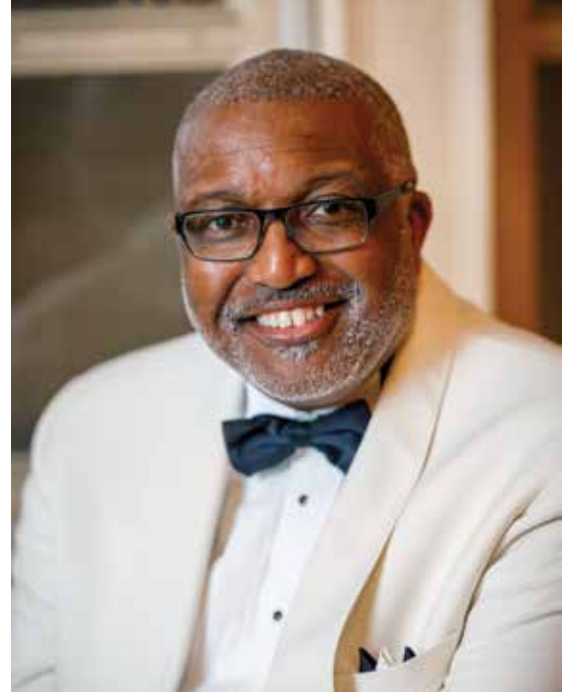
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letter from the dean

MARVIN V. CURTIS



Thankful ... a peculiar and powerful word that we use at important times in our lives. The mere use of the word conjures up images of the fourth Thursday in November when we gather with family and friends around mounds of food. Graduating students, exhausted faculty, and those who have paid tuition to see their loved one cross the commencement stage use it at the end of an academic year. It is a word that is used when one sees that the passion that burns in their heart is recognized as being important and valid in the eyes of others. I am thankful that I found the following writing from the 2004 report from the National Academy for Engineering, *The Engineer of 2020-Vision of Engineering in the 20th Century*.

“It is appropriate that engineers are educated to understand and appreciate history, philosophy, culture, and the arts, along with the creative elements of all those disciplines ... Our organization is to shape the engineering curriculum for 2020 so to be responsive to the disparate learning styles of different student populations and attractive for all those seeking a well rounded education that prepares a person for a creative and productive life and position of leadership.”

I took notice of the words “culture, and the arts,” and am grateful that engineers see what I have always seen. We are not a society that lives only on numbers and formulas, but a society that has a universal aesthetic component. There is a reason so many of us attend musical events, visit galleries, attend the theater, watch television, take dance lessons, enjoy the images we see, are attracted to creative websites, and attend lectures. We are a product of the collective body of art and culture gathered from the

seven continents of our world. We are part of a universal movement that understands that art reflects the society of its time. It is a part of our human fabric, reflecting our individual tastes, and nurtured by our worldly communality.

I am thankful that our students are taught by faculty who have seen the world on a larger scale. I am thankful that our staff is supportive of the faculty and students in providing performance venues, practice space, and administrative support so we all can succeed. I am thankful that the IU South Bend administration recognizes the value of the Ernestine M. Raclin School of the Arts and supports our endeavors. I am thankful for those of

Thankful

you who donate the funds that enable our students to have scholarships. I am thankful to the IU South Bend Arts Foundation Board for providing funds for summer travel to widen our students’ world views and educations. I am thankful for our partnerships with arts organizations in our area that provide opportunities for our students to use their talents to their fullest abilities.

Art is one thing that can change the heart. Art can reshape a negative image to a positive, and give hope to those who seem hopeless. Give a child a crayon and witness the wonders of creativity. Play a folksong from their home country for a group of elderly citizens and watch smiles appear on their faces. Watch the world embrace different cultures as we dance or tap our feet, as a tear appears in our eye as our minds are overcome with emotion.

This is what makes us human and can break down the walls of intolerance and perhaps, just perhaps, make us thankful for the art and culture the people of our world have to offer.

Within these pages of *Aspire*, you will find the transformative power of art. I hope you see why I am thankful for what the engineering community has to say. We are not a frill in the education of our children. We are the glue that holds society accountable to each other, so that we can learn to understand who we are and appreciate our worldwide neighbors. Art has the power to make us examine the stereotypes of the world and ignite healing through the understanding of the human condition. It gives us the opportunity to be change agents that can knock down the walls of prejudice and discord and plant seeds of hope. It is the message that I am thankful for in the words of David W. Foster, Richard James Page, and Carole Bayer Sager:

*Even with our differences,
There is a place we're all connected,
Each of us can find each other's light,
So for tonight, we pray for
What we know can be,
And on this day, we hope for,
What we still can't see,
It's up to us, to be the change,
And even though this world needs so
much more,
There's so much to be thankful for.*

fall & spring **PREVIEW**

ERNESTINE M. RACLIN SCHOOL OF THE ARTS



DEAD MAN'S CELL PHONE

Thurs 10/5 through Sat 10/7, 7:30 pm
2 pm Sun 10/8
Upstage Theatre, \$13–15

An incessantly ringing phone in a quiet café, a stranger at the next table who has had enough, and a dead man—with a lot of loose ends. A work about how we memorialize the dead and how that remembering changes us.



IUSB JAZZ ENSEMBLE

7 pm Thurs 11/9
Addicott/Joshi Performance Hall, \$9–12

Experience this remarkable jazz band as it brings contemporary jazz and big band repertoire to life. This is an evening of music that is not to be missed!



LOOK! SCHOLARSHIP ART SALE

Wed 11/1 and Thurs 11/2, Art Gallery
Sat 11/4 and Sun 11/5, University Park Mall

Get an early start on holiday shopping and support IU South Bend fine arts and new media students at the same time by shopping the sale, featuring diverse artwork by students, faculty, and alumni.



PERFORMING MEDIA FESTIVAL [PMF~]

7 pm Thurs 1/26
Addicott/Joshi Performance Hall \$9–12

Witness the incredible combination of sights and sounds created by the Audio Visual Collective, a student and faculty group represented by both the Integrated New Media Studies and Music Departments.

TICKETS AVAILABLE FOR \$5–\$15 AND FREE TO STUDENTS AND CHILDREN.

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THE LEGACY of Lester Wolfson

WRITTEN BY CHANCELLOR TERRY L. ALLISON

There have only been five chancellors in the history of IU South Bend. I was humbled earlier this year to preside over a memorial celebration for the first and longest serving chancellor, Doctor Lester M. Wolfson.

He had a vision and over the course of more than twenty years was able to lead the campus successfully towards that vision. The founding chancellor understood that people who studied here would want jobs. Our first majors were in education and business. But he also understood that to meet individual, social, and economic needs, the campus would need to have strong liberal arts and sciences.

When I first came to this area to serve as chancellor, employers and civic leaders told me the same two things. First, we want hard working, well-rounded graduates with transferable skills in critical thinking, communication, and cultural competency, among others. Second, IU South Bend is delivering us the type of graduates we need, we just want more of them.

Whether in education, business, health sciences, the arts, or the arts and sciences, I regularly hear praise of our graduates, never criticism from our community that those we graduate can't perform. We can all thank Chancellor Emeritus Wolfson for understanding just how well our student body could perform. He laid the foundation for accessible public higher education in our region, excellence in teaching, the great intellectual vibrancy of our academic programs, and engagement with the community in mutually beneficial partnerships.

Every chancellor who served here and every chancellor who will serve here in the future rests on the foundation that our first chancellor built. The legacy of Chancellor Emeritus Lester Wolfson lives on every day at IU South Bend and I am proud to follow in his footsteps.





Communication master's degree expands horizons

WRITTEN BY RYAN LOHMAN

The Ernestine M. Raclin School of the Arts has long offered a bachelor's of arts in mass communication, and many have taken advantage of it, going on to diverse careers in everything from positions in news to public relations. Now, with the addition of a master's of arts in communication studies in the fall of 2016, the school has a way to offer students the next steps in their educations and careers. For many, it's bridging the gap between where they are now and where they want to be.

Cory Iwaszewski was one of the first students admitted to the new program. He studied public relations as an undergraduate at IU South Bend because he saw it as a way to help people.

"At the time, I felt like working for a non-profit would be perfect for me," he says. But as he got involved on campus as an undergraduate in things like peer mentoring, Cory decided work in university student services would be a better fit. That put him in a field populated largely by those with advanced degrees.

"I chose to pursue my MA because it would help make me the best person I could be for the work I want to do in the future," he says. "But also, in the

field I want to be in, a lot of people have master's degrees now, so I knew I would need it."

Cory is on his way toward that goal. In the meantime, he continues to work on campus during the day while pursuing his graduate work in the evenings.

Cory's career aspirations and work schedule make him the ideal candidate for the new master's of arts in communication studies, says Assistant Professor of Communication Studies Kari Wilson. In fact, the new program is nearly the only option for someone like Cory in this area.

"The main idea behind this program is that it is the only public MA program in communication studies within the area," Wilson says. "It is also designed for working professionals with classes once a week."

And with those classes scheduled in the evening, the program is attracting more professionals who want to advance their careers.

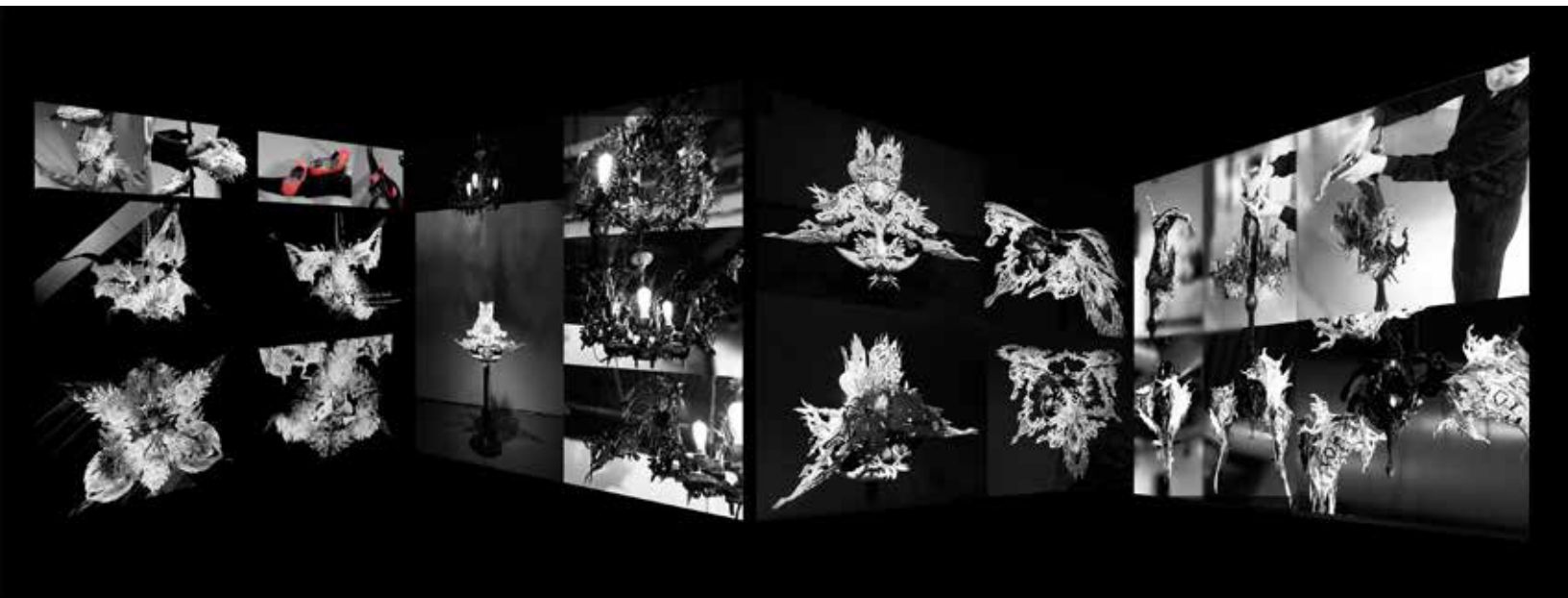
"We now have 12 graduate students enrolled in the program with more coming in summer and fall 2017," Wilson says, adding that, "even as the

program grows, the class sizes will remain small."

"The small class sizes are beneficial for professor-student interaction, as well as student-to-student interaction," Wilson says. "Our students are working with and getting to know the other students well. There is a real sense of community within the program."

New this year, graduate students will also have the opportunity to teach at IU South Bend. After taking a course in pedagogy, students in the master of arts in communication studies program can apply to instruct a section of a public speaking course, Wilson says. They will also have a new space on campus to study and work on projects within the new Department of Communication Studies suite in the Education and Arts building.

Now that Cory is two semesters into the program, he has had time to reflect. "The courses offered in the evening helped tremendously," he says. "It took a little getting used to for me because, in my undergrad, I was a morning person, but I got into the routine of night classes. They're going really well."



Blending art & technology

WRITTEN BY CHRISTINE GIVER

Just fifty years ago, it may have been difficult to imagine going to a gallery or museum and interacting with the art you saw there. Young Suk Lee, assistant professor of new media, is turning the concept of responsive art into reality. She has presented her interactive art internationally, and has also been hard at work here in South Bend teaching her students to be critical thinkers and to follow in her boundary-pushing steps.

While Lee's initial field of study was printmaking, she eventually became more interested in digital art and human-computer interaction, which led to getting involved with 3D-printed work in 2006.

"All of my work is inspired by animals and nature," she explains. "I present my work as an artist because that is my core. I never discard my identity."

This art, which Lee describes as a "poetic use of technology," includes both usable and wearable art that allows individuals to interact with everyday items by incorporating auditory, visual, and tactile elements. One such piece of art is *Spiky Starfish*, which is a wearable bag. One way in which this bag can be used is to place cigarettes in the bag. When the wearer tries to reach for a cigarette, the bag intuitively

pokes them with spikes which causes discomfort and may dissuade the user from taking a cigarette.

"The interaction is only intended to carry the metaphor," says Lee.

While scientists would focus more on hypothesizing and testing with technology, she is more focused on surrealism and taking a multi-disciplinary approach towards her art by blending psychology, computer science, and biology with everyday objects to create a unique experience.

"I am a person who is very interested in things like a shape-changing lamp. When you change the shape, I am interested in how the audience responds, how it emotionally affects people, and how people perceive the object," she says. "Is it an everyday object, is it art, or is it more design work?"

Lee says that some days she feels like a doctor because she has to carry around a tool kit at her exhibits to fix anything that is not working mechanically within her art.

With many upcoming exhibits featuring new and innovative art, Lee will be continuing to encourage people to think about artwork and interaction in new ways.



Performing Media



[PMF~]: the Audio-Visual Collective begins

WRITTEN BY ERIC SOUTHER AND RYAN OLIVIER

The Audio-Visual Collective (AVC) is the result of a joint effort between members of the music and integrated new media studies departments. The AVC aims to create a student group dedicated to the discussion, experimentation, and development of multimedia performances of integrated image and sound. Associate Professor of New Media Eric Souther and Visiting Assistant Professor of Music Ryan Olivier founded and continue to work with the student group primarily as pedagogical resources for student interests. The group met bi-weekly during the fall 2016 semester and weekly during the spring 2017 semester in order to prepare for the *Performing Media Festival [PMF~]*, and continues to meet.

During their ongoing meetings, the faculty and students of the AVC develop concepts for audio-visual performance, discuss formal composition, and design techniques for audio-visual integration.

Throughout the year, Souther and Olivier introduced various technologies that allowed students to create interactive systems of cause and effect between sound and image. One example of these interactive systems from the spring semester was when students used MIDI (musical instrument digital interface) data from a drum pad and used it to trigger different videos for each instrument while changing the speed of the video based on how quickly the note was performed.

Additionally, Souther and Olivier surveyed various software packages including Max 7, Processing, and Pure Data. These software applications have one thing in common: they are all radically open to experimentation by providing the user with a blank programming canvas to design their abstract ideas. Both Olivier and Souther introduced these programs in relationship to their own creative practices, which include audio-visual performance, interactive installation, and human-computer interaction.

In addition to providing an extra-curricular educational platform for the students, the AVC fosters a sense of community and place where students can work, learn, and share their artistry with their teachers and fellow students as communal peers. In the fall, approximately twelve students attended at least one explorative meeting, and four continued in the spring as the AVC turned its attention to its first public performance.

Media Festival



In the fall of 2017, the AVC will be incorporated into the arts curriculum as an electronic music ensemble, one of the chamber music ensembles available to music students as MUS-X 430 and open to all students regardless of concentration university-wide. The Electronic Music Ensemble was a fixture of the IU South Bend community for many years and both Souther and Olivier look forward to expanding on the electronic music ensemble paradigm with the AVC. Many leading music schools and technology programs offer their students the opportunity to perform with contemporary technologies, but few are specifically focused on performative multimedia integration like the AVC.

The AVC's first performance as a collective was at the Performing Media Festival [PMF~] on March 20th in the Louise E. Addicott and Yatish J. Joshi Performance Hall. Souther and Olivier realized that while there are festivals and screenings dedicated to fixed media visual music (non-performative) there

are few academic festivals dedicated to performative multimedia, or a mixture of live music and imagery. The festival provided not only an opportunity for the AVC's premiere performance, but also a chance to showcase professionals working in the field as guest artists. The inaugural performance included the Mnemosyne Quartet from Kansas City, Miss. and PhEAD (Philadelphia Electro-Acoustic Duet) featuring Andrew Litts. The guest artists provided an invaluable experience for the students who were able to perform in a concert with the artists and learn from an artist talk earlier in the day. Most importantly, the festival afforded students the opportunity to evaluate their own works within a broader cultural environment.

[PMF~] was presented as a unified concert in three parts: the AVC, PhEAD, and finally the Mnemosyne Quartet. The AVC opened the festival with *Tune U.P.* from the *United Performance (U.P.) Suite* for laptop ensembles by Olivier. *Tune U.P.* uses the x and y axis of each performer's mouse location to control

pitch and amplitude, turning each performer's laptop into an instrument. The performers follow a networked score of colorful lines that give the duration and location of the mouse. Each performer's mouse movement is then translated into colorful lines that fluctuate across a white screen, much like a New York City subway map.

Tune U.P. was followed by *Rotator Go* by Joey Rocco, which included drums, guitar, and a Leap Motion infrared hand sensor. Every beat of the drum kit progressed a 360° video of iconic downtown South Bend buildings, while the guitar notes separated the colors of the projected images into red, green, and blue. The Leap Motion controlled the saturation of the image while also fading in urban ambient sound.

The next piece was *Agentive Matter* by Souther, which included drums, guitar, and the Leap Motion hand sensor. Souther's hand movements were directly tied to a 3D cube. Using specific gestures, Souther morphed the

Performing Media Festival



cube into a torus and also modulated the sound with a pinch of his fingers. Mapped onto the digital object were thousands of ancient artifacts that folded into themselves to articulate a new materialism.

The final AVC performance was *Bicycle Day* by Jeremy Tittle. This unique guitar duet featured a MIDI guitar, which controlled the video, and an electric guitar processed by an array of foot pedals. The two guitars participated in an audio-visual call and response providing the audience with a contrapuntal multimedia experience.

PhEAD, Olivier's multimedia performance duet with Philadelphia-based colleague Andrew Litts, took the second set of the night. They performed two pieces, one by each member. Litts performed his most recent work for trumpet and electronics, *singularity*. While Litts has performed his work multiple times, this was the premiere performance of the multimedia arrangement Olivier created specifically for the festival. The electronic sounds for *singularity* were generated and processed live during every performance of the work. In this way, the piece

functions as an interaction between the performer (on trumpet) and the computer, which for this performance also cued processed video of the trumpet along with the processed sounds.

Litts and Olivier (on keyboard) also performed Olivier's multimedia duet *Fortspinnung*. The piece evolves as a multimedia painting performance in which each cluster of the keyboard produces splashes of color. The trumpet player listens to the cluster and improvises a complimentary line which itself is visually represented by a floating image of the cluster changing color and position with each isolated pitch of the harmony. Each performance results in new paintings which are screen captured and catalogued on Twitter with the hashtag #fortspinnung.

For the last set of the night, the Mnemosyne Quartet performed its new work, *Fragmented Realities*. The group is comprised of Michael Miller, Russell Thorpe, Elizabeth Houglund, and Ted King-Smith. *Fragmented Realities* is an immersive performance installation in which the sonic properties and the iconic images of favorite Kansas City locales are recontextualized in the

performance venue. Those in attendance were given the option to participate in the performance by streaming a unique audio track from their mobile devices creating an immersive surround experience for the audience. As the journey through Kansas City unfolded, Souther paired the music with a live visual performance representative of the unique intermingling of Kansas City icons and the contemporary sonic tapestry of Mnemosyne's original score.

After the festival, the AVC continued to meet to discuss improvements for future festivals, perfect their compositions, and celebrate their accomplishments. To cap off a successful first year, the AVC gave one last lunchtime concert in the University Grill during the last week of classes.

This spring, one of the AVC's founding members, Joey Rocco, graduated with his Bachelor of Fine Arts degree in Integrated New Media Studies. The AVC wishes Joey the best in his future, and looks forward to welcoming new students as the collective continues to grow with more members signed up for the course in the fall.



born to be **INNOVATIVE**

Integrated New Media Studies combines art, design, and communication with contemporary digital and computer technologies. The core curriculum is built on a solid grounding in video and motion media, interactive multimedia and web design, and music/sound production. New media skills prepare you for careers in website design, digital filmmaking and animation, interactive and distance education, and new media art, as well as business applications in product development and training, marketing, sales, and advertising.



ERNESTINE M. RACLIN
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*For degree offerings and more info
about IU South Bend new media
programs, visit us on the web at
newmedia.iusb.edu.*

IU South Bend INTERNATIONAL

Every year, IU South Bend students go international thanks to summer grants by the IU South Bend Arts Foundation Board.

Students of the Ernestine M. Raclin School of the Arts have the opportunity to choose their locations and itinerary, and submit their application packets to the board for travel each year to request financial assistance.

In 2017, 15 students were awarded a record \$20,000 in summer travel money to go to places as close as Bloomington, Ind. and Kent, Ohio to as far away as Florence, Italy.

The arts foundation began the student summer travel grants in 2012 and has sent students to various places in that time including but not limited to Ireland, the United Kingdom, Sweden, China, Spain, Denmark, Brazil, Canada, and to a myriad of locations in the United States.

A tremendous wealth in experience and learning results from these summer trips for our students, and wonderful connections and art has stemmed from these travels that would not be possible without the generosity and forethought of the IU South Bend Arts Foundation.





2017 Foundation Board Summer Travel Scholarship Recipients

Andrews, MacKenzie	Study Abroad - Florence, Italy - Street Photography
Balbo, Cayleen	Kodaly Music Education - Bloomington - Certification Program
Dukes, Chloe	Study Abroad - Florence, Italy - Street Photography
Fields, Richard	Study Abroad - Florence, Italy - Street Photography
Fouts, Sherry	Study Abroad - Florence, Italy - Street Photography
Johnson, Haley	Rocky Ridge Music Center - Boulder Colorado
Mahoney, Colleen	Rocky Ridge Music Center - Boulder Colorado
McMillion, Michael	Kent Summer Workshop 2017, Kent State - Kent, Ohio
Miller, Timothy	Study Abroad - Florence, Italy - Street Photography
Perez-Lopez, Salvador	Rocky Ridge Music Center - Boulder Colorado
Ponce, Genesis	Study Abroad - Florence, Italy - Street Photography
Rairdon, Lindsay	Study Abroad - Florence, Italy - Street Photography
Thomas, Emily	Study Abroad - Florence, Italy - Street Photography
Warstler, Neal	Study Abroad - Florence, Italy - Street Photography
Wong, King	Frogman Workshops - Omaha, Nebraska

Eshanov, winning designer

WRITTEN BY CORY IWASZEWSKI



J. Morrow Construction was looking to innovate their logo design. They got creative with their innovative needs and held a contest: enter Pavel Eshanov.

Eshanov is a freshman in the Ernestine M. Raclin School of the Arts, who is working towards graduating in 2020 with a degree in new media. He was also the winner of J. Morrow's logo design contest.

While new media is his major, work in design has always been a passion for Eshanov.

Eshanov is originally from Moscow, Russia, and graduated in 2004 from Russian Embassy School. He has always had an interest in design, and decided to pursue it while attending IU South Bend.

"I used to design all the time, and I really enjoyed it. I used to code for my job, but would also do design on the side, designing is definitely where my passion is at. It's what I want to do when I am finished here," Eshanov says.

He will be starting his sophomore year this fall.

"I used to have my own company, for three years actually. We would code and design, and I also designed on the side at home. So, when I heard about this contest in class, and that there



was a money reward, I figured why not enter?" Eshanov explains.

After starting up his own company with a few friends, Eshanov then went on to work for Hewlett Packard, where he says, it "was a little less fast paced than running your own company."

J. Morrow Construction wanted some

directions to be followed in the contest, and all Eshanov had to do was look more closely into some of the lettering for the logo. With a few tweaked ideas, he came up with the winning logo for the contest.

Eshanov is just one of many design students in the Raclin School of the Arts who continue to find success. With winning a logo contest on his resume, Eshanov hopes to add a few bigger things in the future.

"I want to be a character designer, for CGI, like in movies or games, etc. I think it would be cool to get a job at Universal Studios or one of those big companies. That would be really special to have on my resume," he says.

With quite the list of accomplishments already, and an ambition to grow, the sky is the limit for Pavel Eshanov.

Music City intern

WRITTEN BY MEAGAN KOWALIK

As a country music fanatic, moving to Nashville, Tenn., for the summer was nothing short of a dream. I packed up my belongings in South Bend and headed south to the famous Music City to work as a marketing intern at G7 Entertainment Marketing.

Located in the heart of Music Row, G7 Entertainment Marketing is next door to a number of legendary music labels where hundreds of artists come to record their music. Every morning on my way to work, I drove past the music labels where Johnny Cash and Taylor Swift recorded their music. The city of Nashville is rooted with hard working people, a deep dedication to their dreams, and a love for music. These attributes were ever present during my internship experience in the entertainment music industry.

During my time as a marketing intern, I had the opportunity to work on a number of projects. I worked with country music artists, I marketed top brands, and I even had the opportunity to work with the Country Music Association (CMA).

One of the first projects I worked on was the album release party and coordinating merchandise pop-up shop for country music artist Dierks Bentley. To be honest, to say I was excited to be on the team to work on this project for one of my favorite country artists would be an understatement. I got to experience hard work of the behind-the-scenes effort that goes into the preparation of an album release party. I worked closely with the designer, who happened to be married to one of the men in Bentley's band. I learned the ins and outs of event planning and design strategies that efficiently made the designer's vision of the space become a reality.



On opening day, we held a meet and greet for fans to have the opportunity to stop in and meet Bentley, take pictures with him, and listen to his new album all while marketing his brand and encouraging people to buy the new album released that day.

After weeks of hard work and dedication to this specific event, I could not have been prouder of my first project in Music City.

During my time at G7, I also worked with the team who marketed top alcohol brands. I worked alongside account executives and tour managers to effectively market the brands. I researched venues and collaborated with the account manager to determine which events were appropriate for particular brands.

I sat in on many conference calls held with the client and music festival executives alongside account executives at G7. As I got to work with the brand marketing side of G7 quite a bit, I was included in brainstorming creative strategies for brand promotion with the CEO and Vice President of the company. Alcohol branding and brand promotion sounded like a foreign language to me before I started my internship, but after learning and gaining so much knowledge within this area of marketing, I now know which career path I want to pursue after graduation.

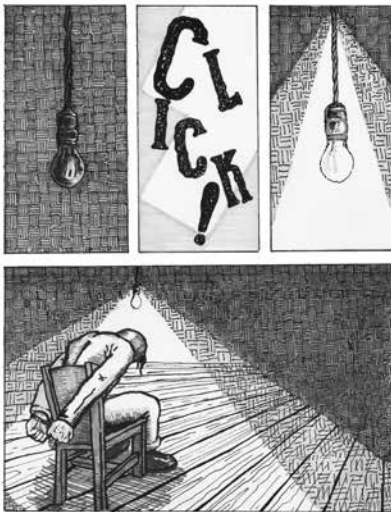
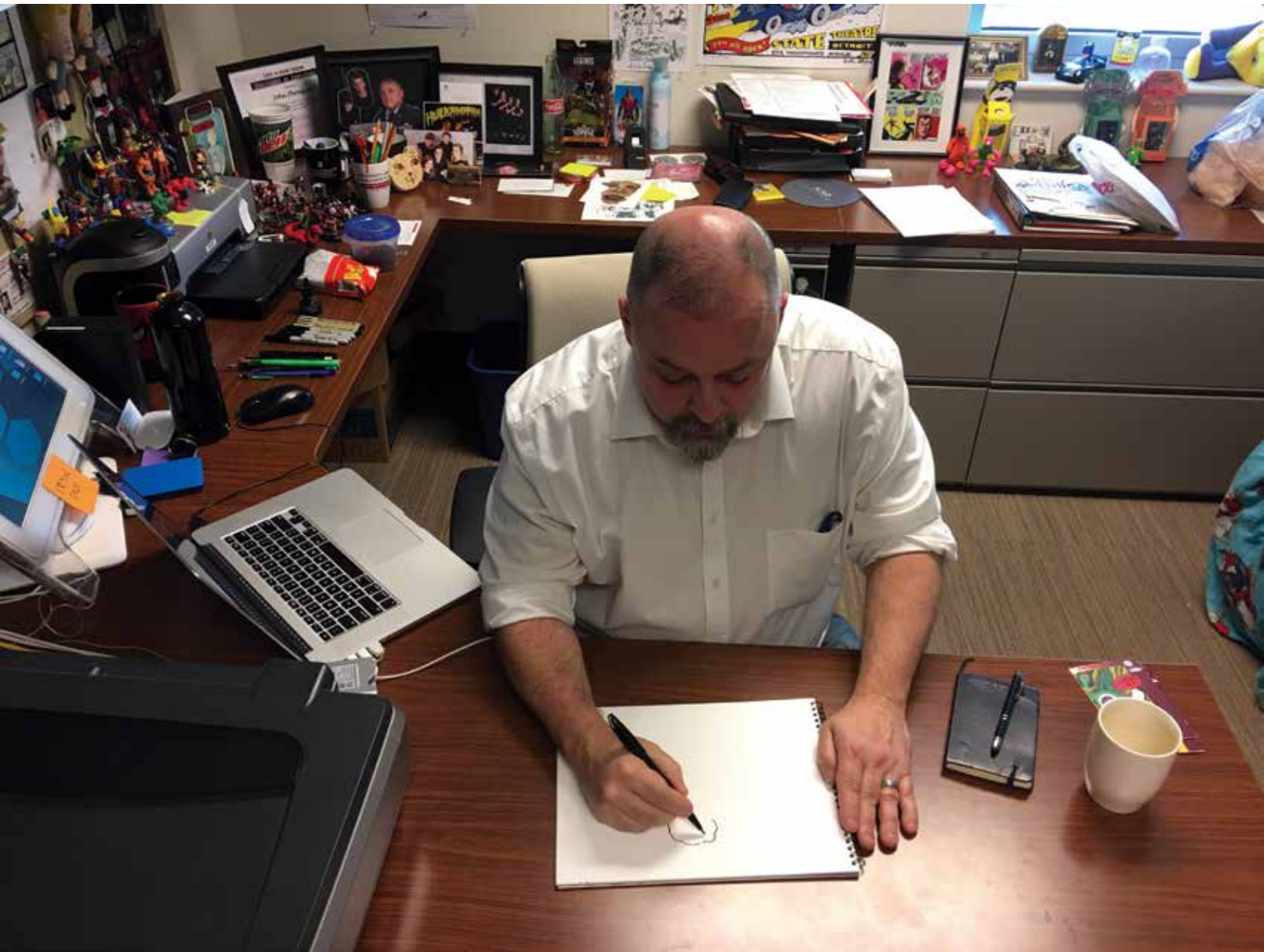
One of my favorite aspects of my internship at G7 was the Loft Jam Sessions.

An invitation would be sent out to the top executives of neighboring music labels and entertainment groups up and down Music Row. Up and coming artists in the industry would stop in and play their music for the G7 crew and top executives in the music industry. The Loft Jam Sessions were held on the second-floor loft at G7 where we would open a space to set-up a mini studio with microphones, a sound system ready to go, and of course, snacks and drinks ready for all who came. Not only did I get to hear new music from artists who were looking to sign to a label or artists who have new music coming out, but I had the opportunity to network with top people in the music industry.

The knowledge I gained through my internship has allowed me to not only grow professionally, but has given me many tools. Because of my internship, I know how to research more efficiently, create presentations that are detail oriented and clean and easy to understand, effectively communicate with my classmates and my professors, and most importantly, gained confidence in myself along the way.

The opportunities I had through my internship opened up so many doors that I would have never had otherwise. I have still kept in touch with everyone at G7 and I have continued to network with some amazing people who work in the entertainment industry in Nashville.

I am so proud and thankful to have been a part of the IU South Bend family that made this trip possible through travel scholarships.



The dreamer & Doctor Brain

WRITTEN BY BRYAN LEWIS

The office of lecturer in fine arts John Thompson is not like your typical space in the realm of academia. Bizarre action figures guard the border of his desk, and the walls are covered in eye-catching illustrations, including a Rob Zombie poster.

And just like his office, Thompson is anything but typical.

Thompson came to IU South Bend with a background in college classes, military service, being published in *National Lampoon*, and dream chasing—including an educational but discouraging bus ride to New York to submit his portfolio to DC and Marvel Comics. When he began teaching at IU South Bend as an adjunct professor in 2012, he was finishing his MFA in interactive design and game development from Savannah College of Art & Design. Now, just last year, he has become a full-time lecturer in fine arts. Thompson teaches a variety of classes in both fine arts and new media.

His demeanor exudes the approachable, relaxed, and often hilarious personality that you might expect of a life-long comic enthusiast. In the classroom, Thompson immerses his students into fun and challenging work, balancing his vast artistic knowledge with clear instructions and patience.

With his work as an instructor, his passion for creativity in his own work continues.

“I’m doing a lot of painting; it’s more character based,” Thompson says. “I typically have one continuous giant narrative. A shared universe in a way.”

The paintings that Thompson refers to boast a refreshing blend of comic-style characters painted with a powerful neon color scheme and smothered with heavy pitch black illustration styled lines. The vivid and detailed work is not just intense, the characters are immediately accessible.

One of his long running characters is Doctor Brain. A large canvas painting of the good doctor looms above his office couch. The history of this beloved character began when John was in junior high.

“This whole thing sprung from a one-off comic I drew in junior high called Doctor Brain. I was 12 years old I

think,” Thompson recalls. “In this comic Doctor Brain is a scientist who is working in a lab and he gets caught in an explosion, which blows his skull away, and exposes his brain. But then the pseudo-science behind why the brain actually survives is because his brain is immediately incased in molten glass. The glass then super cools and preserves the brain, so that explains how he survives—and it makes perfect sense.”

Since its initial creation this “one-off” comic, *Doctor Brain*, languished in a closet mostly forgotten by Thompson for years.

Last year students approached Thompson with the idea of putting together a documentary about his art. During the filming process, the comic of *Doctor Brain* was accidentally uncovered while sifting through his life’s work. Thompson was pulled into this character’s story again, and decided to paint the cover of the first *Doctor Brain* issue.

Now, Thompson is planning to create each comic panel as an individual painting to complete the saga of Doctor Brain.

Art today, as Thompson explains, is something that is more accessible to your avid dreamer and creator.

“I really like the idea that technology has progressed to the point where we have maker’s spaces now,” Thompson says. “So, you go up the street and there’s a place where you can 3D print or laser cut or paint or sculpt or ceramics, all in the same spot relatively inexpensively. I also really like pop-surrealism. That’s kind of my wheelhouse, so that’s the work that I appreciate.”

With popular crowd funding sites artists now have the ability to produce their work in professional formats. In fact, many underground comics and artists have started and operate this way, creating a new hybrid publishing house.

With the ever-growing possibilities before him in mind, Thompson plans to continue his work on all of his beloved characters in the years to come. Thompson’s approach to reinventing a cherished medium with his fascinating universe of characters has the potential to be a new cult success.

Ensemble Concept/21

WRITTEN BY JUA COATES

The composers of the last Ensemble Concept/21 (EC/21) concert of the 2016-17 season all wrote compositions that both resonated with the audience and attained a high level of musicianship and creativity.

The evening began with Associate Professor of Music Jorge Muñiz inviting the composers on stage for a question and answer session pertaining to their individual works. Don Freund, Pablo Moras, and Eric Saroian each opened up about what inspired them to write their pieces, and the meaning of their compositions.

Saroian, a student at Penn High School, and the youngest member of this distinguished group, says that he was inspired by the natural beauty of Indiana—specifically the state bird, the cardinal.

“I began to think about a cardinal flying over Indiana, and composed ‘A Cardinal’s Flight,’ for flute, cello, clarinet, and violin, based on what I felt was the bird’s view,” he explains.

Saroian captured the essence of a bird in flight with light and playful music, using the flute and violin. In another

section of the same work, the music paused and introduced a beautiful melodic texture for a nice change of pace. His piece ended almost abruptly, which was a great unexpected surprise.

Etha W. Kampa, a graduate of Indiana University and Muñiz’s former student, presented a melodic and contemplative piece of music called “Ex Unum (from one),” that was written while improvising at the piano.

Kampa’s composition had a slower, more serious pace that was full of emotion. It was melodic throughout with wonderful tones from the vibraphone. His piece began with soft piano with flute joining in after a few measures. The majority of the composition was moderate and soft, but built to a rising crescendo in the middle. The piece ended as it had begun, soft and full of emotion.

Pablo Moras, a guest composer from Spain, flew in to South Bend to debut his composition “Water Moods.” Moras wanted to capture the different moods and movements of water.

“I envisioned lakes, streams, rivers, seas, and oceans when composing this interpretive piece,” Moras says.

He wanted the instruments to imitate the sounds of water as it flows. His

music relied less on melody and more on imagination as the musicians plucked and played their instruments in ways to simulate the various sounds of water moods. It was an intriguing composition that had the audience completely engaged.

The last composition presented was written by the seasoned and accomplished veteran composer Don Freund.

Freund is internationally known and has written a diversified body of work ranging from solo, chamber, electronic, and music for dance and theatre. Muñiz commissioned Freund’s work for this specific series. His piece, “Amen: Quintet Fantasy on the Plagal Cadence,” incorporated multiple musical genres.

The first half of the composition takes a journey that at times is strong and dramatic, but also melodic and soft. The second half introduced a more jazz influenced texture and even some hints of pop music. Freund’s musical influences are wide ranging, including The Beatles, jazz, rock, and classical.

“We need to embrace the sounds in our heads, but not make it sound fabricated,” explains Freund. “Creativity is the most wonderful gift that we can give to the world. We are doing something that is changing lives.”





A GRAND GESTURE, a new set of keys

WRITTEN BY CHRISTINA CLARK

A beautiful set of keys was given in a memorable act of generosity to the school of the arts from a family with ties to the area and the university. A Steinway grand player piano was donated by Meredith Vickery and her late-husband, Michael, as she prepared to move south in the coming year.

Michael attended IU South Bend for several years, first working towards his associate degree, later earning a bachelor's of science degree in business and accounting, and finally graduating in 1987.

"I would go with him [to class] sometimes," Meredith remembers, as he was in classes most evenings pursuing both levels of degrees after having worked during the day.

The Steinway piano that was gifted to IU South Bend was first a gift to the

Vickery's themselves. It was an offering from Michael's employer as incentive to stay with the company after a merger.

"When it came time for my husband to retire, the Steinway people wanted him to stay, so they offered him a gift of this piano," explains Meredith. "We didn't even play the piano but we took the gift, and we enjoyed it for several years. We didn't play, but we had a player on it and it would be played for us and for company."

Michael had worked as a financial officer for Selmer, a band instrument company in Elkhart, Ind., and had been with the company for 32 years when Selmer bought Steinway and merged the companies. The gift succeeded in swaying Michael and he stayed employed with Steinway after the acquisition for another half of a decade.

The gift of music was later something the couple wanted to return to a venue that would utilize and appreciate the piece more completely. The two decided that if something were to happen to either of them, that the piano would be donated to IU South Bend.

The Steinway will be in the Art Gallery in the Arts and Education Building on campus, and will be used especially on exhibition opening nights to entertain and lend to the atmosphere of special occasions.

Meredith is happy with the couple's choice, saying "it couldn't have been a better decision," allowing it to add beauty and music to the Art Gallery.



“A Celebration of Dance: Digital Age”

WRITTEN BY VICTORIA MASTAGH

Two art forms, dance and fine arts, were combined into one during “A Celebration of Dance: Digital Age” in the Upstage of Northside Hall. The performance included a myriad of dance stylings, and celebrated the forms of modern, contemporary, ballet, tap, African, and Middle Eastern while incorporating digital images and patterns on the backdrops.

“A Celebration of Dance: Digital Age” took place from February 23–25, 2017. Throughout the years, “A Celebration of Dance” has always used different concepts to keep spectators coming back for more each year, and to keep the expression of dance fresh and vivid.

This year, the contributing choreographers were members of the IU South Bend Dance Company including Adjunct Lecturers in Theatre and Dance, Karen Pajor, choreographed two tap dances; Ruby Jazayre, two

Middle Eastern dances; and Kelly Morgan, contributed two contemporary African American dance pieces.

Carolynn Hines-Johnson, adjunct lecturer in theatre and dance, was in charge of overseeing the performances. She said that what she wanted the audience members to take away from the three days of performances is an appreciation for the many faces that dance can use to express its message.

The shows were an array of culturally diverse dances, and they spoke to the variety of dance classes available at IU South Bend.

“It’s almost a way to recruit new students, a way to showcase what we are doing as well as inspiring our community to do the same thing,” said Nich Sikorski, a longtime member of the IU South Bend Kick line.

“A Celebration of Dance: Digital Age” also featured a few numbers that were choreographed by dance students instead of the dance instructors.

“I know we have a lot of students choreographing things and it takes a lot of courage to do that—to put your art in front of a bunch of people who will then judge it and decide if it’s an interesting piece,” dance student Lela Foster said.

Incorporating both digital elements and a multitude of dance genres made the performances both eye-catching and entertaining, and it brought an interesting element of modernism to one of the world’s ageless art forms.



A learned life: Artist Michael McCombs

WRITTEN BY CHRISTINA CLARK

Michael McCombs has an impressive education and career that precedes his recent artistic ventures. Some of those achievements include an undergraduate degree in Portuguese and Spanish from IU Bloomington, a master's degree in library and information science from IU Bloomington, and a master's degree in international business studies from the University of South Carolina. This seems like an unlikely beginning for a student of the arts, but McCombs has found a freedom in marrying some of his past career skills and applying them to his artistic processes.

“I just started taking art classes last semester,” McCombs says. “I have always gone to museums, and I have a ‘large-ish’ art collection of monotypes, etchings, watercolors, and oil paintings.”

After finding himself out of the business world due to restructuring, and after an interest in the allied health field also fell short, he pivoted.

McCombs took time to volunteer for hospice and La Casa de Amistad in South Bend. It was around that time when he discovered photography using his smartphone. A friendship within the fine arts department, and sharing his initial work, turned into enrolling in a 200-level photography course and a printmaking course.

“Everything I had existed only on the phone, in bits and bytes: I had no physical object. So that’s how I started,” McCombs explains. “As opposed to the business world, I don’t have to be perfect in what I’m doing now. I just have to learn something. Another distinction I found between business and fine arts is that in the business world, the acceptance of your ideas really depends on your personal status in the organization, not the idea itself. In the art world, your ideas are looked at and they look at you. ‘Do you have

the ability to execute?’ and they want to help you realize that idea. That to me is the wonderful freedom after over 20 years as an internal auditor where I was very rigid.”

McCombs jumped into the fine arts school as an unorthodox student—meaning he is not aiming to complete a degree program at this time, but rather to just learn and discover new ways to express himself through art.

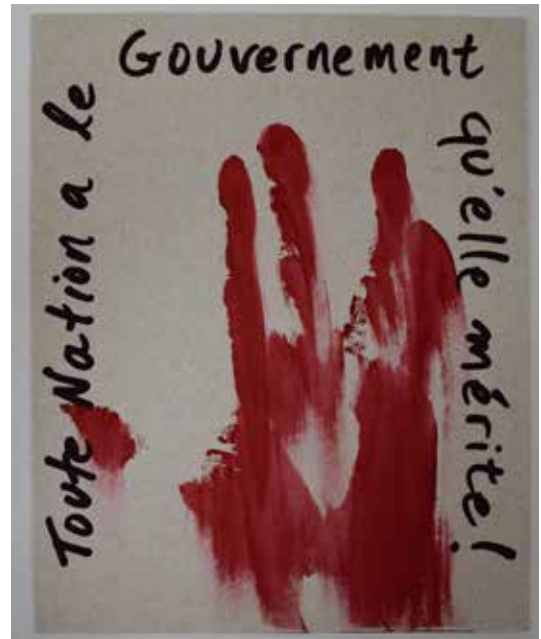
The coming fall semester will bring in some new mediums, with silkscreen and painting. Having already taken a drawing class, McCombs says his discovery of all new mediums has been rewarding.

“I have to take the next drawing class, but I want to start working with color and I want to get a paint brush in my hands, because I’ve not used any of these tools. I’m finding out the differences between the hardness of pencils. I had no idea about any of this. That’s the idea of simply learning for learning, rather than learning for earning,” says McCombs.

Initially McCombs worried he wouldn’t receive the same sort of critique and technical attention for his pieces as traditional students. To his benefit however, he found that hasn’t been the experience in any arts courses so far.

“I have no idea where this is going, and that’s the beautiful thing. I started out as a Portuguese and Spanish language major, earned an MLS, and then realized the students I worked with at the state university in New York getting business degrees were going to make more money than me, so I thought ‘I could do all this.’ So that’s when I got the MBA, and things fell out,” McCombs says. “Things in the business world fall out as they do, and you may be given an opportunity to change. I have been very lucky in that way.”





DANCE THEATRE OF HARLEM visits IU South Bend

WRITTEN BY JENNIFER FERVIDA



Founded in 1969, the journey of the Dance Theatre of Harlem continues to reach beyond performing professionally. They endure in their vision to share the art of dance through outreach programs for students of all ages in many schools and universities throughout the world.

At 83-years old, founder Arthur Mitchell is proud to see his company continue to live out his dream of celebrating African-American heritage and striving for unity of all ethnicities through dance. With its outreach program, Dance Theatre of Harlem spreads its vision to teach young people the history of racial barriers and how the arts are instrumental in joining together communities of various races and backgrounds. Though classical ballet technique is primarily used in the company, it offers additional classes at its school in New York, including dance practices in traditional, modern, contemporary, pointe, tap, and hip-hop as well as the less traditional pas de deux (partnering) and West African.

Dance Theatre of Harlem visited IU

South Bend on January 24, 2017 to give a lecture and demonstration as a company, as part of a touring program with the larger IU organization, and offered ballet master classes at beginner and advanced levels. Students from local schools from various age groups came to the lecture and demonstration, which was completely open to the public, and participated in the master classes offered as well.

At each destination in their tour, one of the company's dancers is selected to lead a class. Lindsey Croop taught the beginner level ballet master class at IU South Bend. She deftly led the class with traditional ballet barre exercises, sharing the benefit of years of dance experience with the inspired youth.

Croop challenged the dance students that attended the beginner ballet master class to repeat familiar dance movements while mirroring the strict execution performed by Croop. Since good role-modeling is an important part of the programs within Dance Theatre of Harlem, she physically

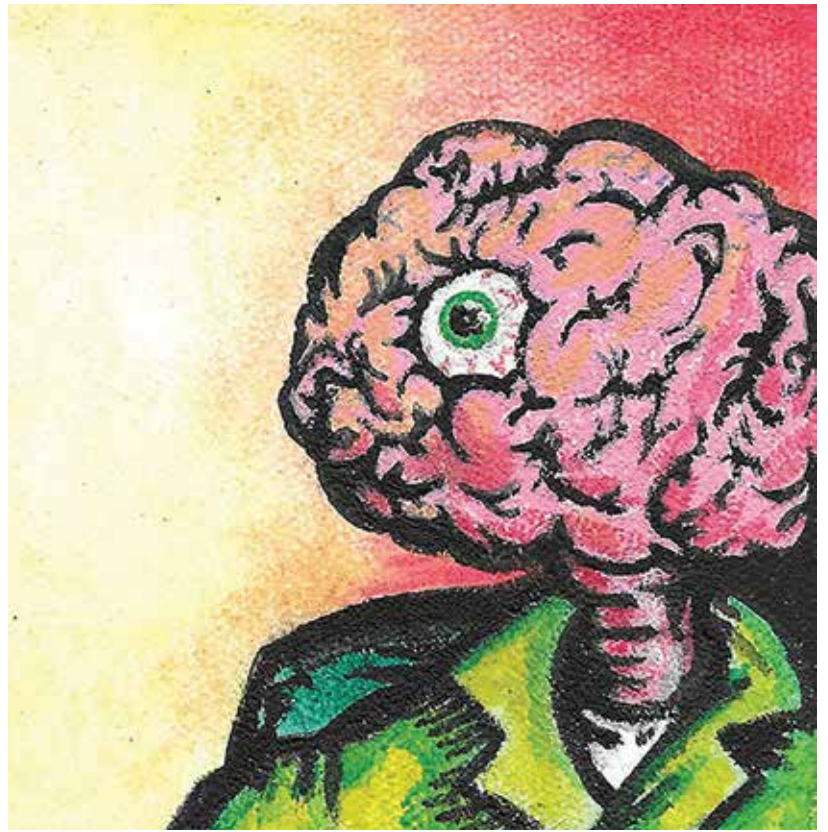
expressed perseverance in reaching perfection through each movement at the barre.

Croop spoke words of dance wisdom with such energy and with wonderful posture, as if to brand a passion of dance forever in the hearts of the eager students. Her passion and instruction inspired one particular youth in the class so that he expressed that he would reach the goal of being a famous dancer no matter the difficulties.

Artistic Director of Dance Theatre of Harlem Virginia Johnson taught the advanced master class hosted at IU South Bend. Her class was very focused on technique as well.

She encouraged two ideas throughout the class. The first is that a dancer should always hold their finishing pose with strength, even when they are exhausted. The second seemed ironic but ingenious as the dancers were instructed to press down "through the ground" when rising and to pull up through their spine when lowering.





Top Left //
Coloring Outside the Lines 1
photography
by Rebecca Stutzman // student

Top Right //
Doctor Brain panel 1
watercolor and acrylic on canvas, 4"x4"
by John Thompson // faculty

Bottom //
Historic Roots 20"x30"
photography/design
by Austin Reinke // student



Top //
Clark and Division 2
photography
by David Dufour // adjunct faculty

Bottom Left //
Spillway
conceptual photography, 14"x19"
by Arlene Pickrell // student

Bottom Right //
In The Brush
terra cotta, 6"x12"
by Jen Adams // student



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Susan M. Ward

Susan Ward has been a glimmering star of the Department of Fine Arts in her time at IU South Bend, and is preparing to graduate in the fall of 2017.

Ward has earned her way onto the dean's list several times, was awarded the Harold and Doreen Scholarship and Art Supply Award, was Aspire's student artist of the month for November of 2016, and was honored with the Arts Excellence Award for sculpture not once, but on two separate occasions. Ward is also an officer in the Honors Program as well as an intern with International Studies.

One day, she hopes to teach sculpture at the college level.

She is also not circumscribed to being a talented sculptor. While Ward is a sculpture major, she has earned minors in print making, art history, and photography.

"I have had a very blessed time at IU South Bend having received a number of awards and many scholarships. I was able to go to Florence, Italy this past summer where I shared an apartment with five other female students—they kept the boys upstairs—for a one-month trip of a lifetime," Ward says.

She keeps her inspiration by drawing from the varied life experience she has had.

"My life's path has already taken me through many great adventures, filled with love, death, sorrow, joy, disappointment, faith, humor, and growth," Ward says.

"My art is a reflection of each of these experiences. When I create a work of art, whether it is a drawing, print, or sculpture, I bring into each piece a part of my life, a part of my journey. Art is my way of recording memories, of creating a tangible way to express my interpretation of what I see and feel. It is also a way for me to reflect upon my own mortality and it allows me to explore a variety of possibilities and outcomes."

Ward has seen her share of life's adventures from which she can draw, and has three grown daughters and four grandchildren, and is engaged to "a wonderful man named Leo, who supports my crazy, artsy self," according to Ward.

With working in so many different mediums of art, material choice is a conscious part of Ward's process. Beyond just being an outlet of expression, she also takes inspiration from the unique challenges of each material and uses the problem solving they require to forward her creativity in new ways.

Her instructors, of course, have also been a part of her growth.

"Professor Dora Natella has been a huge influence in my art. She is an extremely gifted artist but she is also a talented and generous teacher," Ward says. "I would like to mention Professor Bill Tourtilotte and former Professor Alan Larkin. Both of these men have had a profound effect on how I see myself as an artist and have pushed me to understand myself through my art."

Kickin' it for 5

WRITTEN BY KAREN PAJOR



Sitting at a table watching the IU South Bend Kickline perform during the Party of the Century brought tears of joy to my eyes. These students are more than just students to me. They are talented, young adults who are just beginning to realize the potential of their talents.

I could not be prouder of all of the hard work and dedication they give to this group, but the Kickline's beginnings were not so glamorous.

Five years ago, I started in the IU South Bend dance room with three young ladies who could not even do simple kicks. The kicks were low and the taps were not clean, but the motivation and drive were always present! I was so excited to start a group that enjoyed tap almost as much as I did. The dean, Marvin Curtis, said that if I was willing to start the group, he would find the funds somewhere to buy the costumes.

That was all I needed to hear.

I always loved watching the Rockettes perform. I loved the dancing, the kicks and the costumes, and I loved watching the formations to the upbeat music! I

knew we could provide the same kind of exciting entertainment here too. With Curtis's encouragement, I went on to push my dream into reality.

We had six students join in the first year.

I remember sitting in the high balcony of the Campus Auditorium watching our original six dancers in our first "Teddy Bear Concert." They wore red sequined dresses, thanks to Marvin, and held teddy bears as the prop. The crowd went wild when the bears "waved" to the audience. They were a hit and everyone wanted a picture with the lovely dancing ladies after the show.

During the past five years, we have grown from 6 women to 12 women and 5 men. We continue to perform in the "Teddy Bear Concert" for Christmas with the IU South Bend Jazz Band, but we do so much more now.

We perform with our other dance groups throughout the year on campus as well as in Elkhart at the Lerner Theatre. We dance in downtown South Bend each summer at Art Beat and Fridays at the Fountains. We have

danced for block parties, fundraisers, and even community pajama parties through South Bend Parks.

The Kickline has their own Facebook group that is only open to current and former dancers. Not even the founder and director has access. They have become a group of close friends who hang out together as well as hang in for each other. I have witnessed numerous situations where they have motivated, encouraged, and just been friends to one another. I am always happy to see them look out for each other.

I am always so thankful that Dean Curtis allowed me to push forward on my dream. I love the 8:30 am practices two to three times a week. I love the struggles of new choreography and unmotivated kicking. I love the performances and the applause. Most of all, I love the students who are a part of the IU South Bend Kickline. I love that they entertain and inspire. I love that they always perform so much better in real life than in my dreams. I know that my life is brighter because I am surrounded by such talent!





Students & alumni

WRITTEN BY KENDALL ASBELL

They are as our students will be, and our students will be as they are. Yes, one day current fine arts and new media students will graduate and venture into the world as working artists and as proud alumni.

This February and March, students joined members of our alumni in the Student/Alumni Exhibition as they combined forces to fill the Art Gallery with their works.

Students and alumni presented a variety of mediums including, photography, painting, graphic design, sculpture, and digital formats.

Not only did the students get to showcase their work alongside that of more-established artists, they also talked with the alumni about their own career aspirations and creative pursuits. Alumni were able to give advice to the young students and to share their experiences with what life as an artist is like after college.

All the artists were also on hand to talk about their works with patrons at a gallery talk that had a well-rounded mix of students, faculty, alumni, and community members that proved lively and engaging.

Many of the artists who attended that day chose to speak a little about their piece and their career plans. Some of the art hanging on the walls was from years ago while some were more recent. Artists spoke of how they have matured since their older pieces and also about their current art goals.

The Art Gallery hosts receptions and gallery talks for every exhibition throughout the calendar year, and it is more than just an event to view art and snack on cheese and crackers. It is a chance to network and meet like-minded individuals as well as an evening to learn about the artistic community in our area.

The Art Gallery in the Education and Arts Building on campus features artworks by students, alumni, faculty and staff, special high school shows each spring, as well as visiting artist exhibitions throughout the year. The gallery is open from 12–5 pm Monday through Saturday, and special hours for events such as receptions and gallery talks.



Souther's ArtPrize win explores linguistics and meaning



ArtPrize announced the winners of the public vote and juried votes for 2016, and our very own Assistant Professor of New Media Eric Souther was selected as a winner. Souther's piece, *Search Engine Vision 'ISIS,'* won the juried vote in the time-based category.

Souther was inspired by Joseph Kosuth's *One and Three Chairs*, from 1965.

"Essentially, in the piece he has a picture of a chair, a definition of a chair, and an actual chair. He's asking which one is the correct definition of a chair. In my mind, I'm wondering, 'how can I somewhat update that conversation?'" Souther explains.

"I downloaded the first 1000 videos of 'chair' on YouTube, and then I played them all at once and mapped them onto a three-dimensional chair, essentially the piece is a game where it utilizes 'search here.' It allows one video to play out of a cacophony of sounds, so you

start to see the different definitions. A chair exercise video, a chairman of the board ... so you get these multifaceted definitions of what 'chair' is," says Souther.

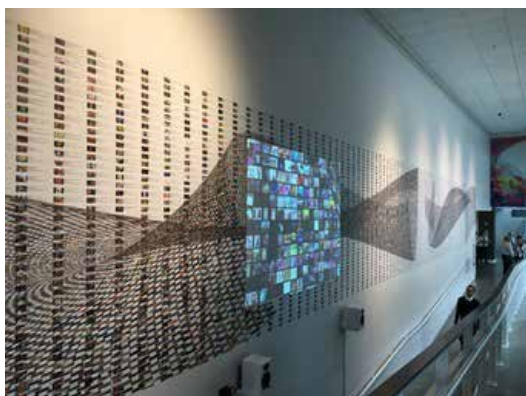
The *Search Engine Vision 'ISIS'* piece is set apart from Souther's other explorations of meaning because of the two very distinct meanings rendered in modern times.

"This one is different than the rest [of his works] because there's two groups of 1000 [videos]. There's 1000 Isis goddess videos, and 1000 ISIS terrorist videos, which is very relevant today, obviously. I wanted to play a game in a sense of a language game. How definitions transition over time. This piece is more about linguistics than anything," explains Souther.

The piece features thumbnails of all of the videos on an expanse of wall laid out and twisted to illustrate a shift

in the meanings. The video stream is projected near the center of the piece, centered around a statue of the goddess Isis as videos swirl and occasionally pop out and rise above the other sounds to give an idea of its content. The whole piece spans 72 feet in length and 20 feet in height.

"My role of the artist in these works shifts to an aggregator, collector, and/or curator, like the creators of the wonder cabinets of the Baroque-era, piecing together found objects and creating new combinations of form and content," reads Souther's artist statement of the piece. "By zooming out to see the macro-view of online social structures I discover new modes of understanding the system in which we live and participate, both online and off."







Joseph Bush and the SBSO

Musical talent and skill were on display with the South Bend Symphony Orchestra (SBSO) in December as a student and two professors took part in two musical performances.

One performance involved student Joseph Bush with former Martin Endowed Professor in Piano Alexander Toradze and another performance with Associate Professor of Voice Jessica McCormack.

On December 3 at the Morris Performing Arts Center, Bush shone while performing the first movement of Prokofiev's "Piano Concerto No. 3 in C Major" with the SBSO and returned later in the performance to play Rachmaninoff's "Prelude in G minor, Opus 23, No. 5."

Bush's performance and the concert were a part of the SBSO's Jack M.

Champaign Masterworks Series. Toradze followed Bush's display by playing the second and third parts of Prokofiev's work with ardent prowess.

"Joseph comes to us from Connecticut, where he got his bachelor's from the University of Connecticut in 2015," says Marvin Curtis, dean of the Ernestine M. Raclin School of the Arts. "I recruited him and am very proud of him. This is a huge deal, both for him and for the school."

While it is a big deal for any student to play with the SBSO in any capacity, Bush was able to tuck a couple of firsts under his cap as well.

"Joseph was the first American student of ours to play the piano with the symphony," Curtis says, explaining that he is IU South Bend's first African-American student to play with the SBSO, as well. "He also plays

with the symphonic choir and at St. Michaels Episcopal Church."

On December 17 and 18, IU South Bend's Jessica McCormack joined the SBSO in their annual concerts, "Home for the Holidays," at the Morris Performing Arts Center. McCormack, soprano, is the vocal coordinator at IU South Bend.

Her performance was a solo spot alongside a "Home for the Holidays" festival chorus, remarkable guest artists, and of course, jolly Ol' Saint Nick. McCormack sang a gorgeous rendition of "Rejoice" from "Messiah" during the holiday concert.

Bush graduated with a Master of Music in Performance with a concentration in piano at IU South Bend's commencement ceremony in May of 2017.

Unified for 25 Guest Artist Series

Paul Catanese

Paul Catanese brought a unique perspective to the evening as a hybrid media artist during a January visit as part of the Unified for 25 Guest Artist series.

Catanese is associate chair and associate professor and director of the Interdisciplinary Arts and Media MFA Program at Columbia College Chicago, as well as an ISE International board member. Catanese also knows a few things about working in the field of new media.

“I’ve known of Paul for many years. He’s a prominent figure in not only new media, but contemporary art” says Eric Souther, associate professor of new media. “The way Paul works is very diverse ranging from artworks that include installation, printmaking, video, sculptural objects, handmade paper, artists’ books, code, net.art, and projections. I wanted the INMS (integrated new media studies) and fine art students to be exposed to the expansiveness of Paul’s work that goes across so many mediums, and come

away with a more open mind of what it means to make art with an open mind.”

His motto is “concept first, material second.”

“Often times, people think [experimentation] means without rigor. For me, it really means with iteration, with failing many times and trying again,” Catanese says.

He intentionally takes on concepts he doesn’t fully understand to learn more on his journey to creating. Blending together many mediums and sensory experiences to create a thought project in the ways he has, successfully provides a rich experience for those looking to experience his pieces or listen to his story and learn from his creative experience.

In one of Catanese’s series, *Visible from Space*, that was featured in the Art Gallery in January, he used a wide array of materials to create the work, which are listed on his website as “video, relief prints, installation, projection,

handmade paper, artist’s books, found objects, field notes, interviews, essays, and site specific events.”

“[Catanese] literally wrote the book on post-digital printmaking,” according to Hannah Lorenz. Lorenz is a Columbia College Chicago 2016 alum, and wrote his faculty page for the university. “Along with Angela Geary, Catanese wrote *Post-Digital Printmaking: CNC, Traditional and Hybrid Techniques* to document the ways artists blur the lines between traditional and digital printmaking.”

During Catanese’s visit, he was a guest in Souther’s INMS-N 300 Video Art class, and presented a current work in progress—a live video opera for a planetarium.

“It was neat for students to be exposed to not only new software and ideas, but to see a professional in the field, that isn’t me, show that a practicing artist is okay with failure and experimenting,” says Souther, “that with persistence, large projects can come to fruition.”





The Euclid Quartet updates roster

WRITTEN BY NEIL KING

In the summer of 2016, two members—Jacob Murphy, second violin, and Si-Yan Darren Li, cello—left the Euclid Quartet a duo.

But as the old adage goes, “the show must go on,” and Jameson Cooper, violin, and Luis Enrique Vargas, viola, didn’t want to change more than necessary.

“I think for Luis and me it was a matter of having been part of this quartet for so long,” explains Cooper. “The Euclid Quartet feels like something that will always be special to us. I mean, it’s been a great group for such a long time and we didn’t want to end it.”

Now, in the fall, there are two new faces rounding out the foursome. Brendan Shea and Jacqueline “Jackie” Choi have joined as violinist and cellist, respectively.

Both Shea and Choi came from New York.

Choi interviewed first, auditioning with Jacob Murphy sitting in as the second violinist.

“Everything happened fast,” says Choi with a laugh. “Everything had to be done very quickly. All of the practical and logistical things had to be done quickly. But when it’s something that is this worth it, you get it done, and it’s not really an issue. For me it was just really exciting through the entire process.”

Choi accepted the position and then came back just a week after auditioning to serve as the cellist for the violin auditions. This time Shea came in to meet the group.

“I feel like a lot of the work we do as musicians is done on instinct and we get used to making quick decisions,” says Shea. “I knew that after playing with the group for a few hours, that this for me feels like a good fit, you know? We all get along. It feels like it’s very malleable, which is important I think in chair music. I was happy to be asked to join.”

For Cooper and Vargas, the auditions felt very similar.

“When you get to that point, you’ve heard them play before on an audition

video, so it is more kind of who they are,” Cooper says. “You really need someone who has the same mindset. Sure they can play the pieces, they wouldn’t be at this point in their careers if they couldn’t, but how do they fit in as a group? There’s an energy that you play with as a group. ... When [Jackie and Brendan] came in, it was very easy to tell that they were a good fit. It was very relaxed, very fun.”

The next step for the Euclid Quartet is to grow in the repertoire as a group. Which the group has gotten a good start to by practicing, playing concerts, and even recording a CD—*American Quartets*.

“Music is like Playdoh. It’s malleable; you can shape it,” Vargas says. “... Now, we’re just redoing the whole thing—let’s see what comes out of it. I think that is what’s exciting for me—just the prospect of let’s redo things and start again and get fresher ideas, different perspectives.”



Silver & Gold:

IU South Bend's Jubilee Year

The year-long celebration of 25 years of the unified school of the arts at IU South Bend kicked off on September 7 at The History Museum in South Bend, and included an opening reception for the first of six speakers of the Unified for 25 Guest Artist Series.

Dawnn Lewis, of *Hanging with Mr. Cooper*, *A Different World*, *Futurama*, *Better Call Saul*, and *Dreamgirls*, to name a few, was the first speaker of the series. Lewis ushered in the celebration with a moving call to those in attendance to persevere in the face of adversity and to take personal responsibility for their own success.

A running undercurrent of her rousing speech was that the arts are important.

Lewis pointed to her time on *A Different World* to drive home her point. On the show, Lewis, an African-American actress, and her friends faced many of the challenges that adults of all ages face when entering college. She referenced the fact that her character, Jaleesa Taylor, was a 25-year-old non-traditional student and might have inspired others who were nervous about returning to college to pursue their goals.

Her point was clear: art makes us better and inspires those around us to do better and be better.

The lecture was given on a beautiful afternoon in the outdoor courtyard.

Inside, highlights from the 25-year history of the Ernestine M. Raclin School of the Arts hung on the South wall of a long hallway to celebrate the school's rich history as a member of the South Bend community, and displays done by each of our five departments hung on the North wall.

The exhibit was on display throughout the school year, coming down at the end of May. The timeline of the school was posted with over 50 important events and images, and at the end of the hall was a video featuring faculty, community members, and IU South Bend Chancellor Terry Allison.

Another avenue for the Unified for 25 celebration were the theatre productions for the year.

The theatre schedule was planned with five productions, each of them centered around a different department of the Raclin School of the Arts. For instance, Michele's Little Hearts Theatre was the *Trial of the Big Bad Wolf*, and focused on communications, because the court room is a natural place of communication and miscommunication.

The celebratory year was culminated in the joining with the university in marking IU South Bend's Jubilee Year at the Party of the Century, which recognized 25 years of the unified Raclin School of the Arts, 50 years of graduating students on site from the South Bend campus, and 100 years of IU offering classes in South Bend.

There was also a focus on these milestones during commencement addresses, where the first three graduating classes were honored and represented by members of each class.

It truly was a year of jubilee.

David Dufour in The Second City

WRITTEN BY CHRISTINA CLARK

David Dufour spent time in Chicago this past year learning about sketch comedy and polishing his writing style at The Second City Training Center.

The Second City is a groundbreaking organization famous for its part in training *Saturday Night Live (SNL)* greats such as John Belushi, Chris Farley, Steve Carrell, Stephen Colbert, Tina Fey, and Amy Poehler.

“The program is great,” said Dufour, adjunct lecturer in communication studies. “I’m the oldest person in the class, but it’s fun for me because it’s going back to hanging out with young, smart, fun people. I’ve done stuff like this before a number of years ago, I did sketch comedy with a friend of mine. We did corporate work, but we never did it according to any particular formula, we just wrote what we thought was funny.”

The program is over the course of the year, and there are classes ambiguously titled Writing 1-6. Each class is 8 weeks long. Writing assignments are weekly and the exercises presented in class

help to foster the creative process, generate material, and establish a regular writing schedule. Writing 1-4 are traversable for the entire accepted class, but Writing 5 and 6 require students to submit a sketch for review to, ideally, make it to the student stage.

“If you want to go on, you have to actually write a sketch—they give you a prompt, so you can’t really use anything that you’ve worked on for ten weeks, and you have about a week to write a sketch as an audition to get into Writing 5 and 6. It really is one class but two terms. Right now, I’m in 5, and we’re working on sketches to do a short sketch show, which will be a half hour show and will appear on one of the student stages in January,” explained Dufour. “We write it now, we audition and need actors to rehearse to do it, then in January it goes up for about four weekends.”

The Second City style show that resulted from Dufour’s class, which included his own skit, was performed at the Elkhart Civic Theatre where Dufour is the executive director. The show,



Nauseously Optimistic, ran for two days in June in the Bristol Opera House.

Dufour is excited to pass on what he learned to theatre students, as he sometime teaches Intro to Theatre. He knows the assignments that he gives his pupils will benefit from his new perspective.

“For starters, one of the assignments in that class is to write a 2-person scene, so I feel like I can give them better input after having done a number of these and show them how—show people how it works,” says Dufour. “The more you write, the better you get at it, if you’re getting good feedback.”



June Millington brings rock and roll to Unified for 25



Rocker June Millington performed and gave a talk in November of 2016 as a part of the Unified for 25 Guest Artist Series. Millington carries broad appeal for many interdisciplinary aspects past her 1970s rock group, Fanny, and touched on communications, music careers, topics concerning women and gender studies, and more during her performance and talk.

Millington is a Filipino-American guitarist and songwriter, producer, educator, actress, and activist. She is likely best known for her role as co-founder and lead guitarist of the all-female rock band, Fanny, which was active in the early to mid-1970s.

“Our goal was to find someone who had some sort of national recognition, national draw, and our department [communications arts] is less tangible than the others—you can see photography, you can feel sculpture, you can hear music—so we had to think outside the box,” says Kevin Gillen, senior lecturer in communication arts.

Recognized as a leading voice for feminist and gay artists, Millington played on Cris Williamson’s *Changer and the Changed*, and produced Williamson’s album *Strange Paradise*,

which included Bonnie Raitt on the song “When Anger Takes the Wheel.” In 2002, Millington was featured in, and was associate director of, *Radical Harmonies: The Story of Women’s Music*, a documentary directed by Dee Mosbacher. Millington was co-composer for the 2009 documentary *The Heretics*, the inside story of a pivotal force in the “second wave” of the women’s movement written and directed by Joan Braderman.

“I had met her a number of years ago. She runs a not-for-profit organization that works with arts and music, and one of the goals within the organization is to empower girls and women,” Gillen says.

Millington co-founded the Institute for Musical Arts (IMA) in Goshen, Mass., with her partner Ann Hackler, in 1987, and serves as artistic director of the innovative nonprofit whose mission is to support women and girls in music. The IMA, according to www.JuneMillington.com, “has grown into an internationally known teaching, performing, and recording facility supporting women in music and music-related business.”

While visiting campus, Millington had workshops, a book talk, and a concert.

“She’s in her late 60s and plays guitar like she’s 20 years old, it’s amazing. She’s had musical instruments in her hands since she could stand,” says Gillen. “[During] the concert, she went through her repertoire of songs, stopped for break, and people asked all sorts of questions.”

Millington tours with her sister, Jean Millington, and Jean’s son, Lee Madeloni, and all visited the university for the performance.

Students and those who attended Millington’s presentations, workshops, and performances were able to ask an array of questions of the broadly skilled guest.

“She kept coming back to one main theme which was that herself and three women in the ‘60s were considered a gimmick—not an authentic rock group,” explains Gillen. “This is still the struggle today if you’re a female musician to be considered ‘serious.’ It is very hard to break that, so her main thing was empowerment through music, which is what she does with her organization the Institute for Musical Arts.”

Kindled Concrete

WRITTEN BY RYAN SHIELDS





For the second consecutive year, Associate Professor of New Media Eric Souther offered students the opportunity to light up the buildings of campus with video projection mapping.

For the final project of his class on 3D projection mapping, students were tasked with creating a concept for a motion media piece to be used in *Kindled Concrete* which turned the courtyard in Northside Hall into a kaleidoscope of bright images and motion.

When considering any given school of the arts, some may not think of computer technology. Paint brushes, stages, cameras, and pottery wheels might all come to mind before digital screens, keyboards, and mice. The Department of Integrated New Media Studies is focused on tech, however. That makes a project like *Kindled Concrete* the perfect blend of artistic conceptualization and technology.

For video projection mapping, students use a program called MadMapper, which is software that allows for

video to be converted into individual facets which can then be mapped to the known mathematical areas of architectural surfaces.

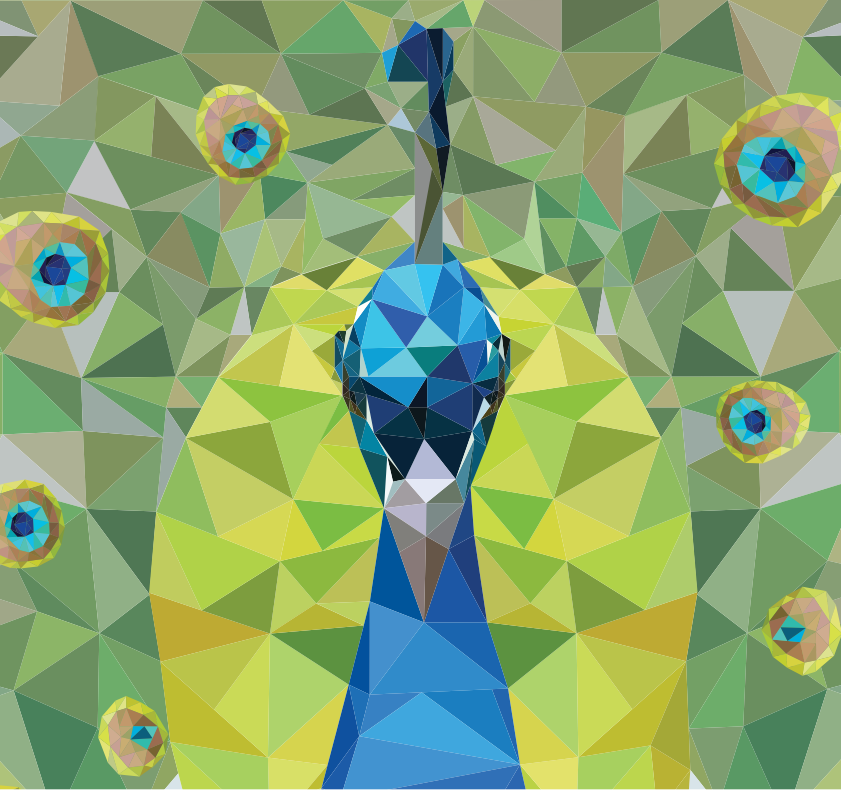
That is the part of the project that is a must. For almost everything else, Souther wants the students to make their own decisions.

For *Kindled Concrete* students from different artistic backgrounds and academic disciplines chose to illuminate the Northside courtyard. Students were to choose between four surfaces in that space, the South wall, under the walkway, the theater tower, and a tree. This was different from last year's *Incandescence: 10 Projections*, where students projected onto one multi-layered surface, the Weikamp Hall stairs, and each student had one main concrete canvas for an individual showing time.

This year, from designing video templates, to mapping surfaces, to hauling equipment, students relied on teamwork and collaboration.

The team aspect was the most successful part of the project. While everyone had terrific videos and the event was executed well, the teamwork was useful real-world experience. No matter the eventual careers of students, the ability to work together is essential and it was imperative to *Kindled Concrete's* success.

As it stands, 3D Video Projection Mapping will be offered every spring. For more information on joining the class and thus participating in 2018's architectural video projection event, contact Professor Eric Souther at erisouth@iusb.edu.



*An evening
worth remembering*





Crescendo25: Flights of Fancy was an arts event celebrating 25 years of the Ernestine M. Raclin School of the Arts with three floors of vivid performing and visual arts including dance, various styles of music, speech, fine arts, and more with drinks and culinary delights at LaSalle Grill, on October 4, 2016. Those present supported the IU South Bend Arts Foundation's scholarship and outreach programs for the Raclin School of the Arts, and widened the breadth of possibilities that are available to our students through the foundation's efforts.



Students thrive in KCACTF gauntlet

WRITTEN BY JUSTIN AMELLIO AND JEN KAZMIERCZAK



The exceptional theatre students of IU South Bend participated and competed in a theatre festival held in Indianapolis, Ind., January 10-15 at Butler University and the University of Indianapolis. Each year, The Kennedy Center American College Theatre Festival (KCACTF) hosts regional conferences across the country in preparation for their national conference at the Kennedy Center in Washington D.C.

Schools in regions across the country are nominated into the conferences based on performances. As a part of region 3, one of the largest regions in the country that encapsulates Wisconsin, Ohio, Illinois, Michigan, and Indiana, IU South Bend's theatre and dance productions are reviewed throughout the school year. Any student demonstrating excellence in their craft, either performance

or design/technical theatre, can be nominated to show their work at the regional festival.

Design and technology student Jacob Medich took his scenic design of *The Shape of Things* to the festival in January. As part of the National KCACTF Awards for Theatrical Design Excellence, Medich displayed his design in a juried critique of his work. Five theatre industry professionals from different parts of the country spoke with him about his design from concept to execution. They had a lot of great feedback that helped Medich see ways he could improve his designs in the future.

Over the course of this year, eight students were nominated for their performances in our shows. They were: Javon Barnes and Tristan Conner (for their work in *The Legend of John*

Henry), Tyler Marcotte and Jordyn Nutting (for their work in *The Musical of Musicals, [The Musical!]*), Dakota Word and Cassie Gaines (for their work in *Opus*), and Kendra Turner and Patrick Watterson (for their work in *The Shape of Things*).

Five of the nominated students and their partners were able to attend the festival in January of 2017 and compete for the Irene Ryan Acting Scholarship. The students that competed were: Tyler Marcotte and partner Jacob Medich, Dakota Word and partner John Van Paris, Cassie Gaines and partner Matt Magaldi, Kendra Turner and partner Jack Saunders, and Tristan Conner and partner Kala Erickson.

Our students prepared very well for this experience by choosing material, coaching throughout the fall, and working to define and refine their



audition package, which consisted of one scene, one monologue, and a second scene from a musical or play. The Department of Theatre and Dance is very proud of their work leading up to and at the festival itself.

There are three competitive rounds to the Irene Ryan Scholarship, with round one consisting of all 300+ nominees from the region performing their solo piece and one scene. From this, the judges select 45 nominees and their partners to compete in round two.

We are pleased to report that three of the five nominees and their partners were invited to continue on in the competition to round two: Dakota Word and partner John Van Paris, Tristan Conner and partner Kala Erickson and Kendra Turner and partner Jack Saunders.

For this round, the students performed both of their selected scenes. This is a high honor indeed and our students worked very hard for this.

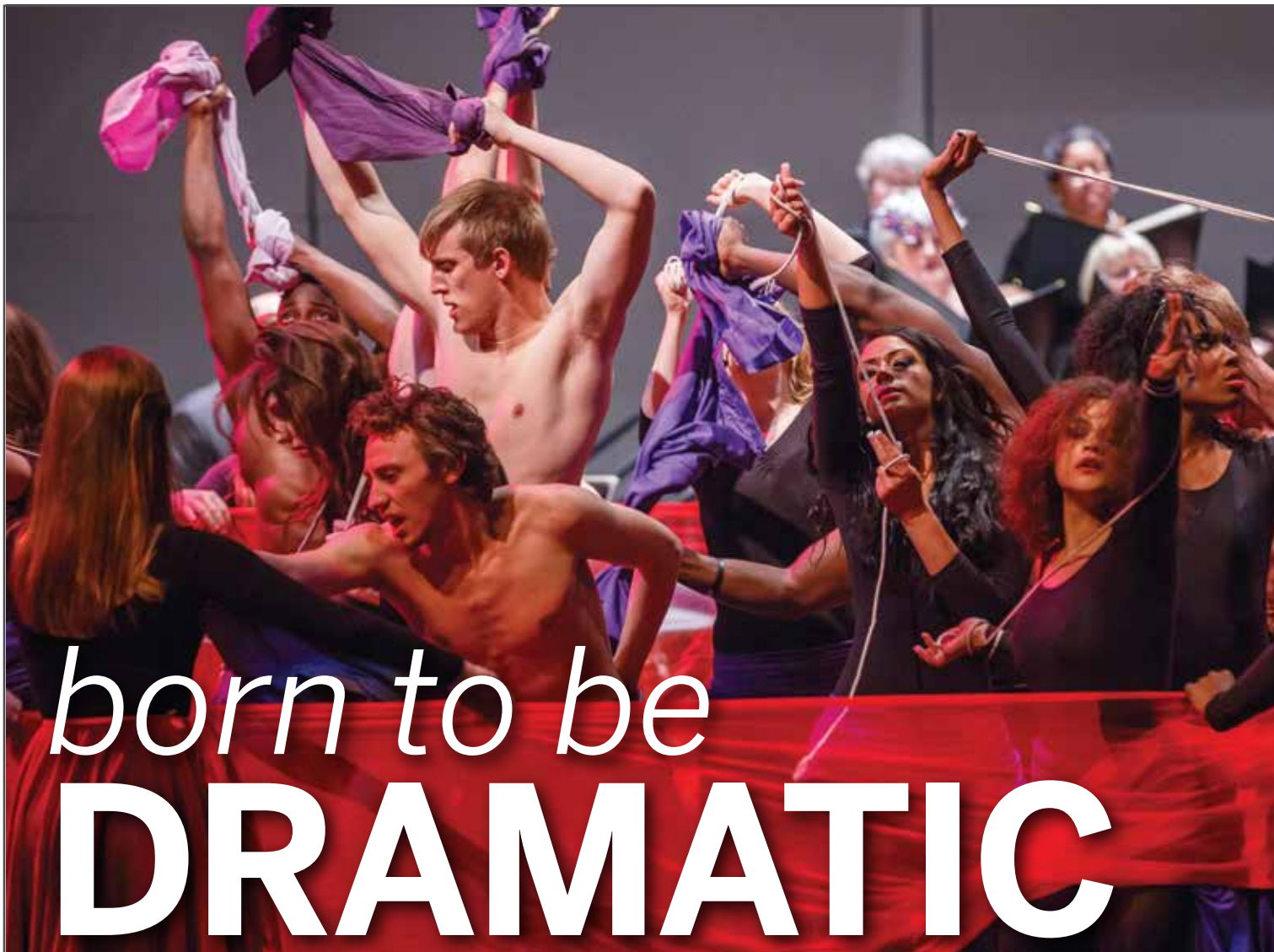
For the final round of the Irene Ryan Scholarship Acting competition, 16 of the original 300+ nominees and their partners were invited to compete. This round consisted of their entire prepared audition package. One of our nominees Kendra Turner, and her partner Jack Saunders, both first year BFA Theatre students with a concentration in musical theatre performance, were invited through to the final round and they represented the department and school very well.

The students performed at a high level in front of festival attendees, many professionals, and the judges panel

(which included casting directors and actors from around the country).

This is a truly momentous experience and our students indelibly rose to the occasion and performed freely and fabulously. In addition to this, Tristan Conner auditioned for and was cast in the Ten-Minute Play Festival of New Works, and Kendra Turner auditioned for and was cast in the Musical Theatre Intensive.

The Department of Theatre and Dance is very proud of our students' work and looks forward to many more festivals to come.



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A home in the arts

WRITTEN BY NEIL KING

Demarée Dufour-Noneman was a patron of the arts, in no figurative manner, from the cradle.

When she was still a baby, Dufour-Noneman spent many of her weekends witnessing live theatre from her seat in a playpen in the aisle of the Elkhart Civic Theatre.

Both her father, David Dufour, and mother, Michele Morgan-Dufour, were heavily involved in the civic theatre, and the now grown, Dufour-Noneman is serving on the board of directors as the vice president of the very same theatre.

She has also filled the position of production coordinator at the Ernestine M. Raclin School of the Arts.

"I grew up [in the theatre], and I'm not an expert in all things but it's a place where I find comfort," Dufour-Noneman says. "I don't know that I ever had an introduction to theatre. It was just always there."

Her work with the civic theatre varies from directing, performing in plays, and doing staged readings, which she thoroughly enjoys.

However, she isn't the only member from the Dufour clan who is involved in the arts.

Her sister Paige is a writer, her father—besides still being involved in the theatre—is a photographer, her brother Dylan is a street photographer in Chicago, her soon-to-be sister-in-law Paula is an "out-of-this-world" jazz singer, and her husband Brett Noneman is also involved in the theatre.

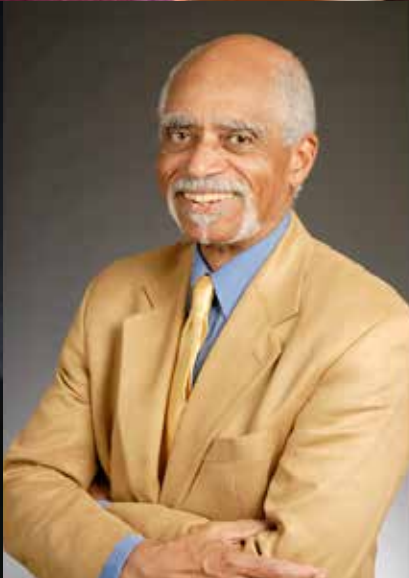
Brett, whom she met at Ball State University (BSU) on the speech team during an "acting speech," was a "direct admit" to the theatre program at BSU. Brett most recently performed as Justin Fogg in Agatha Christie's *Go Back for Murder* with the Elkhart Civic Theatre.

"We have a lot of people where this is their creative outlet," Dufour-Noneman says of Elkhart Civic Theatre. "This is where they can feel comfortable in ways they may not be able to in their day job and in their regular lives, so it is important to be able to create a space for anyone to have their sense of creativity recognized and appreciated.

"That's why the arts are so important to me, because I think the arts are important to our community, and I feel value in bringing that to the community."

In her so-far brief time at IU South Bend—she was just hired last fall—Dufour-Noneman has already felt right at home working alongside others who share her passion for making the world a more creative place.

"To be working with people who are as passionate about the work that they are doing as the people here—that on its own is incredibly fulfilling," she says, "and the work that I do, to see students learning and finding their way in the arts in order to go out into the world and make more art and help other people make more art, that just feels like such a cool place to be and to expend my artistic energy furthering that mission. I think it's rare to find a place so full of people who care so much about what they're doing."





SONGS OF HONOR

voices of hope

WRITTEN BY CHRISTINA CLARK

"He's a pioneer, and for me that's important. I wanted the students to meet him. He was born in 1934, still sings, and still coaches. He's turned out lots of singers, lots of singers have come out of his way. I am thrilled to have had him on campus," says Marvin Curtis of his friend George Shirley.

The Unified for 25 Guest Artist Series was filled with wonderfully talented artists, musicians, and communicators, but Shirley is the most decorated of them all.

"In 1955, he became the first African American high school music teacher in Detroit, Mich.," Curtis says. "He was the first African American to sing with the U.S. Army Chorus, and after that decided to pursue his career in opera."

Shirley won the first prize in the Metropolitan Opera Auditions in 1961, making him the first African American tenor to be awarded a contract with them. He sang with The Met through 1973, and performed solos with the Mormon Tabernacle Choir in 1990. He also received a Grammy Award in 1968 for his

role of Ferrando in a prize-winning recording of Mozart's *Così Fan Tutte*, according to the Threemotenors.com profile of George Shirley, and he was awarded a 2014 National Medal of Art by President Obama.

Accomplishments aside, Curtis refers to Shirley as "a gentleman and a scholar, and he's just really a nice guy."

Shirley was born in The Hoosier State in 1934 in Indianapolis, and was raised in Detroit.

At "Lift Every Voice: Celebrating the African American Spirit," Shirley was honored by the IU South Bend Symphonic Choir with help from some of Shirley's accomplished students: Lori Hicks, an associate professor of music at Claflin University; Stephen Lancaster, an associate professor of practice and voice at the University of Notre Dame; and Darryl Taylor, a professor of vocal arts at the University of California-Irvine, all came to campus to sing in his honor.

BFA Exhibition:

A student artist's perspective

WRITTEN BY ROBERT SPEISS

For some, myself included, the experience of the Bachelor of Fine Arts (BFA) Student Exhibition is an event equal to, if not more exciting than, graduation. Like graduation, it is an overwhelmingly supportive experience and a marker in the lives of students that they will not soon forget. The BFA show is an opportunity to stand with peers and showcase your talents and skills to friends, family, and school.

On the other side of the experience, it is a chance for students to show themselves how far they have come, how much they have learned during their college tenure, and to take pride in all of the hard work they have completed during their time here.

It's a great feeling to see not only individual accomplishments up on the gallery wall, but also to see the accomplishments and growth of other students who have come to know each other well in classes and artistic endeavors.

For many students, it is more important to express what they are trying to accomplish as an artist rather than showcase particular skills that they have learned. Artistic presence is often defined by the goals of expression rather than technical skills. So, deciding what they want to put in the BFA show to express their growth often takes some time and painstaking contemplation.

For instance, my goal as an artist has been to find ways to bring traditional and digital art forms together in a harmonious way. So, I decided on a series of five prints that had challenged me more than any other project. I felt they not only expressed what I was trying to accomplish as an artist but showcase many of the traditional and digital skills I had learned as well. All of these pieces started off as photographs. Then they were altered digitally, redrawn and carved. Each print pushed me further as an artist to learn and understand more about the medium I was working in, both digital and traditional. This series was the most passionate and fulfilling work I had completed throughout my degree and I felt it was necessary to put them in to the show.

This show was a reflection of our careers as college students. As we move forward this will serve as a constant marker of who we were as artists and where we were in our understanding of our chosen forms of expression.





A *crescenda* in the plot of *Opus*



Whoever said musicians weren't dramatic?

The Department of Theatre and Dance's first production of the 2016-2017 school year was *Opus*, October 6-9, in the Campus Auditorium.

The production promised a dramatic and musically intriguing plotline, starting with a job loss, and did not fail to deliver.

"*Opus* is a fantastically vibrant show about what it means to create art and maintain relationships in a collaborative environment where egos, success, talent, and conflict can either push us to new heights of fame and fortune or into the depth of personal despair," says Justin Amellio, director of *Opus* and assistant professor of theatre.

After firing one of their founding members due to his erratic behavior, a world-class string quartet takes a chance on a gifted but relatively inexperienced young woman. With only a few days to rehearse a grueling Beethoven masterpiece, the four struggle to prepare their highest-profile performance ever—a televised ceremony at the White House. Their rehearsal room becomes a pressure-cooker as passions rise, personalities clash, and the players are forced to confront the ephemeral nature of their life's work.

If this sounds like something an in-house group from IU South Bend may have some input to give, that would be correct.

"The Euclid Quartet (the resident quartet at IU South Bend) was kind enough to visit with the students during

a rehearsal to discuss what it is like to be in a quartet and many other topics," says Amellio.

The Euclid Quartet had a change of two members over the summer, so the timing couldn't be more apt.

"Dr. Jeffrey Wright, chair of the music department, also served as our string instrument consultant, helping us understand the nuances of utilizing these instruments throughout the piece," says Amellio.

"*Opus* was chosen for many reasons: for its connection to music, as well as its ability to celebrate the Department of Music for the school of the arts 25th anniversary as a school. This show also examined, from one perspective, what it means to be an artist in society."





Beauty and the Beast

WRITTEN BY CORY IWASZEWSKI

A “tale as old as time” has captivated audiences once again this spring. Disney’s live adaptation of *Beauty and the Beast* flourished at the box office as the reimagining of the classic was presented to new and old audiences.

Beauty and the Beast has fascinated viewers for generations, and with all the excitement returning with the live adaptation in theaters, one former IU South Bend faculty member can’t help but feel the magic once again. Rebecca Hovan has had an experience for the ages. Hovan, who taught flute in a variety of roles at IU South Bend, spent some time touring as the flutist for the national tour of the play, *Beauty and the Beast*.

Hovan played in the production’s pit orchestra in cities across the country and played a role in something truly magical, but it hasn’t always been glitz and glamour and big stages for the former adjunct lecturer in music.

She spent a lot of time performing in shows at the Round Barn Theater in Amish Acres, and it was there that she found a break. Back in December of 2012, a colleague she met at the Round Barn Theater left to go on tour with NETworks Presentations. When that colleague was beleaguered with an injury, they needed someone to fill in

while they recovered. Hovan was the flutist who got the call.

She played for half of January 2013, and was happy to have the experience, but unbeknownst to Hovan, her time with NETworks Presentations was just beginning.

Later that next year, in August 2014, Rebecca received an email from NETworks Presentations offering her the flute position with *Beauty and the Beast*.

“Being on the tour was a dream come true for me, and I felt so fortunate to have had the opportunity,” says Hovan. “I have always wanted to do something like that, but I thought it would never happen, especially at this stage of my life.”

Rebecca spent her days as the flutist in the pit orchestra for the production, and her role included flute and piccolo parts. During the days she had some free time away from the production, unless they were traveling, to keep up with her IU South Bend online classes like grading, responding to students, and creating tests and assignments.

Memories that will last a lifetime were created during the tour. She spent two full seasons with the tour from 2014-2015 and 2015-2016.

“The most memorable thing that happened was being able to meet President George H.W. Bush and Barbara Bush, who attended one of the shows,” Hovan says.

Many students who join the arts programs have dreams of such heights, and hope to one day accomplish them as Hovan did, and her advice to them is this: “There are two things I recommend highly as the most important things for students. One is to practice like crazy. You never know when your opportunity will come. Second, is networking. Build your network of professional contacts and stay in touch.”

“I guess this goes to show that dreams can still come true no matter what the age or circumstance,” expressed Hovan.

Disney has created a norm of capturing magic moments, and making dreams come true. In this instance, Hovan’s hard work and dedication paid off with a tremendous opportunity, and she has an experience that is unique and timeless to share.



Cooper and Badridze record Prokofiev

WRITTEN BY NEIL KING

It took Ketevan Badridze and Jameson Cooper just four days to record *Prokofiev: Music for Violin and Piano*, but the finished product is some three years in the making.

Badridze, senior lecturer in piano and native of the country of Georgia, was asked by friend and famous Georgian violinist Lisa Batiashvili to accompany her on Prokofiev's "Violin Sonata no. 1 in F Minor, op. 80."

The piece was dark and interesting enough that when she returned to the states after playing with Batiashvili in Europe, she spoke with Cooper, senior lecturer in music and Euclid Quartet member, about the dynamics of the piece.

"[Batiashvili and Badridze] did the first sonata, which I had never done before, and I said that I'd like to play that one too—can we play it?" Cooper says. "So, it just grew out of that really. That was in 2013."

The duo recorded their take on Prokofiev's work at the DeBartolo Performing Arts Center in 2014, and their recording ended up being the first published product of Afinat Records.

"We rented that space," explains Cooper.

"For four days," adds Badridze.

"Yes, we had it over two separate weekends. It was very intense a lot of the time. It was hard work. We were exhausted at the end of it, but it was good work," Cooper says.

However, the work for Cooper and Badridze went beyond the grueling and feverish pace at which they recorded. Cooper also produced the album.

"It was harder because we had to play and then listen and then do all of the producing," Badridze says.

"The nice thing about that is you've got complete artistic control of your work. There's nobody else making the decisions for you. We were pretty confident about what we were going to get," Cooper adds.

The final product that they got, in those four quick days, is an emotionally dynamic album honoring one of the most important Soviet composers to ever create music.

"Prokofiev wears a lot of different hats. He's got amazing melodies," Cooper says. "They're interesting and unusual but beautiful melodic lines. His harmonies are amazing. The range of moods that he has is extreme, especially on the CD. We've got these two violin sonatas and one is sunny and fun and virtuosic and very cheerful, and the other one is really dark and disturbed and tragic."



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The Shape of Things

WRITTEN BY TAYLOR JUMP





The theatre and dance company at IU South Bend is known for showcasing incredible talent through their productions throughout the year. *The Shape of Things* was no exception.

This play centers around four characters: Adam, Evelyn, Jenny, and Phillip. Adam begins the play as a bit of an outcast, his only friends being Phillip and Jenny. However, once Adam meets Evelyn she begins to transform him, helping him become more physically attractive while also improving his social skills.

However, things go awry when Adam falls in love with Evelyn only to find out that none of it meant anything to her. She was using Adam for an art project and social experiment that left every character in the play except Evelyn in an awful emotional state by the end.

The four students chosen to portray these roles were freshmen Kendra Turner (Evelyn), Dayandra Miranda-Leao (Jenny), Matt Magaldi (Phillip), and junior Patrick Watterson (Adam).

The Shape of Things carried a mature theme with it that complimented the adult content. Scenes in the play included acts of infidelity, profanity, and promiscuous activity. With such emotionally heavy material being performed in the show, actors were deeply touched after they took their last bow.

“It affected me by making me aware of the power in being vulnerable. Jenny’s stand-out moment stems from her telling Evelyn that she is a decent human being and that she doesn’t deserve the spite that Evelyn had towards her,” Miranda-Leao says. “That moment took a lot from me

and made me more aware of how sometimes you have to let yourself fall in order to stand a little bit taller.”

The play was well received by the audience, many of whom left with tears in their eyes or a look of complete shock on their faces. It made many audience members look inside themselves and question their behaviors and interactions with others.

Leaving audience members with new ideas and perspectives is a goal of theatre productions, and this play was a fine example of that.



MICHIANA MONOLOGUES

WRITTEN BY CHRISTINA CLARK

This year's final performance of the *Michiana Monologues* took place in Northside's Campus Auditorium. The monologues were billed as "A Sisterhood of Storytellers," and capped off a string of four performances that marked the tenth year that Michiana Monologues has been presenting the voice of local women to our area.

Since its adoption at IU South Bend, branching from performances of *The Vagina Monologues* and with the guidance of a similar setup performance through Saint Mary's College, the monologues have grown big enough to be held at various venues in the community and yet remained intimate and honest enough to be emotionally impactful.

This year, the monologues were performed at the Bristol Opera House,

at Vegetable Buddies, the Indiana University Civil Rights Heritage Center, and of course, at the Ernestine M. Raclin School of the Arts in Northside Hall in South Bend.

April Lidinsky, director of women's and gender studies at IU South Bend, has served as the faculty advisor of the production since its beginnings, and emphasizes that the experience is meant to empower, and inspire, while making you laugh and better understand yourself.

"We're pretty careful to mix the stage experience, so it's a mix of pretty hard stuff, pretty empowering stuff, funny stuff, and we can promise that people will leave feeling empowered and inspired by the resilience of women," Lidinsky says. "I think it's a great introduction to feminism. Part of what feminism champions are the

voices that are less often heard, so it's an opportunity to learn. I think women will learn a lot. I think men will learn a lot."

This year's performance included an opening act by singer and musician Brittany Lee Moffitt, ASL for the Deaf, as well as the annual silent auction that benefits many organizations in the area, including SOS of the Family Justice Center, St. Margaret's House, YWCA North Central Indiana, LGBT Resource Center of Michiana, the Young Mom's Self-Sufficiency Program of the Youth Service Bureau, and others.

The Raclin School of the Arts hosts and staffs the Michiana Monologues every year and tickets can be purchased through the arts' Box Office.





A play in the park

It was a place for somebody to be, and a great occasion to celebrate some local history.

On September 13, *A Place to Be Somebody: The Charles Gordone Story* brought the life of Charles Gordone into the spotlight at the St. Patrick's County Park's Fischgrund Center for the Performing Arts.

"It was a collaboration between a middle school, a university, and a county park district," says Marvin Curtis, dean of the Ernestine M. Raclin School of the Arts, of the production.

He worked on the play with three students from Dickinson Intermediate Fine Arts Academy in South Bend—Marisha Brown, Kylie Downey, and Herbert Michael Ford, who was a freshman in high school at the time of the performance—and their teacher, Lisa Kowalski. The music for the play

was a collaboration between Curtis and former music student Delshawn Taylor.

"The students and I started the process of writing by first researching who we were writing about," says Kowalski. "I think we all were intrigued, since none of us knew who Charles Gordone was. We selected moments that we felt were important to his career leading up to him winning the Pulitzer Prize. Once we narrowed down our selections, we brainstormed ways in which we could present this information through storytelling."

The Dickinson students did the research needed on their subject for the play, created the concept, and wrote the production. Educating their peers, families, and their audience with the story of Gordone with a theatre production was an event that proved a fitting combination for a Pulitzer Prize winner.

However, learning about the playwright was something that happened for more than just the audience: the students and Kowalski came away with a huge appreciation for Gordone as well.

"We learned that Charles Gordone, who was the first African American to win the Pulitzer Prize in Drama, was from Elkhart. He was actually born in Ohio. At the age of five his mother moved to Elkhart, and he graduated from Elkhart High School," says Kowalski.

A Place to Be Somebody was made possible by a larger plan to help celebrate the history of Indiana during the state's two hundredth year.

"This project was part of a bicentennial legacy grant, in the state of Indiana. We were the only grant recipient in St. Joseph County. We were one of 35 recipients in the state," Curtis says.





Warm hearts

during the holiday season

WRITTEN BY CHRISTINE GIVER



There are many holiday traditions followed in the month of December, and here at IU South Bend the “Teddy Bear Concert” is one that hundreds of people look forward to each year.

It is a chance to help the community and an opportunity to see a heartwarming holiday show that reminds the audience of the joy and kindness of the season.

Now in its eighth year, the “Teddy Bear Concert” was held in the Campus Auditorium at Northside Hall on December 9, and as usual, it exceeded expectations.

The concert featured the IU South Bend Dance Company and Kick Line, as well as the South Bend Symphonic Choir, the IU South Bend Instrumental Ensemble, student accompanist Joseph Bush, and the IU South Bend Jazz Lab Band. Well over 120 dancers and performers contributed to the production.

“The IU South Bend Tap Kick Line

opened the show again this year with the IU South Bend Jazz Band,” says Karen Pajor, adjunct lecturer in theatre and dance and leader of the kick line. “A special guest dancer joined them along with some past kick line dancers.”

That special guest dancer was a big dancing teddy bear that drew laughter and applause from the audience.

“The kick line is especially unique this year as it is their five-year anniversary,” says Marvin Curtis, dean of the Ernestine M. Raclin School of the Arts. “So, there are alumni who came back to dance in the kick line. They totaled almost 20 dancers.”

The massive production began with a performance of “White Christmas” with the IU South Bend Jazz Lab Band and Kick Line, it moved through a myriad of timeless holiday classics, and culminated in a fully cast and dressed rendition of “The Twelve Days of Christmas,” replete with 77 dancers directed by Adjunct Lecturer in Theatre and Dance Carolyn Hine-Johnson.

And while all of those performers did an amazing job, it was the teddy bears, and other stuffed animals, who stole the spotlight. In fact, 250 of the little fuzzy animals went to families and individuals in want of some holiday joy and made the show all the more special.

“For me, it’s a way to give back to the community,” Curtis says. “The mission, of course, is a new stuffed teddy bear. We’ve always used the Center for the Homeless as one of our donation sites.”

The concert donates to the Center for the Homeless and rotates a second organization for teddy bears to be delivered to every year, and this past year that second destination for plush pets was St. Margaret’s House. The cost to attend the concert is \$7-\$12, but was waived for those who brought a new, soft, and cuddly teddy bear to the concert to donate to those in need.

The “Teddy Bear Concert” will make its return for the 2017 holiday season on December 8.



LOOK!

Scholarship Art Sale

more than meets the eye

The annual LOOK! Scholarship Art Sale was featured in the Art Gallery in the Education and Arts building in November of 2016. The artworks that were available for purchase at this event were the creations of students, faculty, and alumni of IU South Bend, with a portion of the sale being donated to the Art Scholarship fund and a portion going back to the artists whose work was sold.

Often, the pieces sold in this show are a student's first sale.

"The students in the Fine Arts Capstone class put the sale together," says Susan Moore, associate professor of fine arts. "They're learning how to put a show on. Being an art student, that's an important part of their education."

In 2017, for the first time, the Scholarship Art Sale will be held off campus for two of the four days. Wednesday and Thursday, November 1 and 2 the sale will be in the Art Gallery as usual. However, for Saturday and Sunday, November 4 and 5, the sale will be held in a storefront at University Park Mall. It is a move that will give students a more in-depth experience in the community, and make the sale more directly accessible to a wider audience.

"Generally, you're going to see more printmaking and photography because it is easier to make multiple copies of those types of media. There will be paintings in it, but I think it's easier for the photographers and printmakers to sell things. There will also be ceramics and fibers. All different kinds of medium because it's open to all students, alumni, and faculty. There will be every kind of art you can think of," says Moore.

The annual art sale provides students the experience of putting together a gallery show, but also gives those who haven't previously displayed their work in public a chance to do so without a huge risk.

"There's no jury for this at all, you can go down and hang your piece. That's kind of a nice experience for those who might never have shown their work in public before," says Moore. "Usually faculty do go in and purchase work to support the students."

As an artist, having their piece chosen by someone for purchase is a moving experience, one that is a huge compliment to the student.

"When you sell a piece it's so amazing, so wonderful and affirming to have somebody buy your work. It's more than just saying 'oh, that's really beautiful.' If someone actually buys your work, that's a different kind of appreciation and meaning that students really, really appreciate," says Moore.



Michele's Little Hearts Theatre: a tradition of learning

WRITTEN BY CHRISTINA CLARK





Michele's Little Hearts Theatre production of *The Trial of the Big Bad World* served over 4,000 local elementary level children this year.

This year's attendance might seem large, but there is a much larger number in play. Children's theatre has been running for 54 years, and the program has served over 80,000 local elementary level students since 2004.

The children's theatre productions are "the most heavily student organized theatre events of the year," says Neil King, media and community outreach manager. "This year Randall Colburn, professor of theatre, directed, but we really try to let the students run with it and learn as much as they can from it, so it's a great experience for them."

Indeed, the children's theatre is a place for learning for all involved. The event serves as a means to demonstrate another outlet of storytelling and expression for children, who may

otherwise not have the chance to experience theatrical productions. Many students who attend come from free and reduced lunch situations, and the tickets to the show are provided to them for free. Whole schools come to have their students experience theatre on those types of scholarships.

The adaptation of Joseph Robinette's *The Trial of the Big Bad Wolf* brought different fairy tales together to infuse the story with important lessons: nobody is perfect and the power of forgiveness. During *The Trial of the Big Bad Wolf*, other characters like the Three Little Pigs, Little Miss Muffet, and even the judge came to realize that they may not be completely innocent themselves.

"The theatre department always does a great job of working in moral lines for the children," says King.

The experience doesn't stop at the performance for children. When a school makes a reservation to attend

the play, they are provided with an activity packet that expands on the experience to demonstrate the many aspects of education involved in theatre's creative process. The packet includes age-appropriate math sheets, vocabulary worksheets, word searches and crosswords, and other pieces that demonstrate the array of opportunity in a theater production.

This year, one activity in particular highlighted set-building, focusing on the importance of fitting sets to the stage using accurate measurements. Another employed creativity, and asked what the children might have designed differently for the play.

"It lets them use their creativity and their wonderful, young minds to draw what they think the set should have been. We try to have a variety for them to learn from and have fun. That's what it's all about. It's about fun," says King.

The Ernestine M. Raclin School of the Arts' students, faculty and staff offer our heartfelt thanks to the hundreds of donors who have supported our programs over the years. Under the leadership of our dean, Marvin Curtis, we have been particularly fortunate to benefit from generous gifts, both large and small, which directly impact the quality of education our students receive. We are profoundly grateful for your generosity.

This list acknowledges donations received from July 1, 2016 through June 19, 2017.

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Community learning

WRITTEN BY NEIL KING

Andrea Meluch’s class used service learning projects to make an impact in the community.

The idea, according to the assistant professor of communication studies, was to apply discussion and group methods that focused on small group communication out in the real world while helping not-for-profit organizations that enriched the community around them.

“I wanted to challenge the students, and I wanted them to make a measurable difference in their community and to enjoy working in a group project,” explains Meluch. “I gave them a lot of rope to play with. I told them that they had to work with an organization, preferably a non-profit, but I didn’t tell them what the measurable impact was. There are other ways to make a change besides money.”

Meluch says that seeing the students gain some good group experience and applying the tools they had read about and discussed in her class was rewarding, but there were more avenues opened to the students because of the nature of the project.

“So often we communicate with the world through text,” says Meluch. “We email. We text. This assignment asked that the students physically go out into the community. They had to act as working adults. They were out there practicing professionalism with these groups in our community, and in doing that they were building relationships in the professional world. They were networking with the organizations and dealt with the directors of non-profits, and they did very well.”

The student groups worked with Pet Refuge, St. Joseph County Bridges out of Poverty Initiative, Titans Feeding Titans, and All 4 Animals Rescue—all not-for-profit organizations—to make a measurable economic impact of \$3,800. This number included the donations of supplies and food.

One extra-successful group raised over \$2,000 for Bridges out of Poverty, whose “mission is to transform St. Joseph County into a sustainable community in which individuals move from generational poverty to self-sufficiency, enhancing the quality of life for everyone, and creating a model for other communities to follow,”

according to their website, by hosting a quarter auction with items donated by 41 businesses and individuals.

Student groups also helped organizations raise awareness by helping add traffic and, most importantly, followers to their social media pages.

Some fell short of their goals and some far exceeded what they thought they could accomplish. However, every group made an impact and considered their project a success in service learning.

Along the way, Meluch’s students learned how to make a group more cohesive, positive advertising strategies, group communication strategies, and how to deal with adversity—such as losing a group member, failed fundraising attempts, personal emergencies during important work times, and volunteers not showing up to events—with guile and determination.

“This was my first year using service learning in a class,” says Meluch, “but it’s something that went even better than I had hoped, and I’ll do it again next fall.”



Toradze leaves a legacy

Alexander Toradze has retired as the Martin Endowed Professor in Piano to pursue other personal and professional goals after 25 years at the Ernestine M. Raclin School of the Arts at IU South Bend.

Toradze became the first endowed piano professor at any Indiana University campus when the position was established at IU South Bend in 1991 through a gift from community benefactors Lee and Geraldine Martin. As part of the endowment, Toradze established the IU South Bend Piano Studio, then called the Toradze Piano

Studio, comprised of elite piano students from around the world.

The IU South Bend Piano Studio became a touring ensemble that performed the piano and chamber works in Europe, Russia, Canada and across the United States. In South Bend, Toradze and his students often performed with the South Bend Symphony Orchestra.

Born in Tbilisi, Georgia, near the Black Sea, Toradze graduated from the Tchaikovsky Conservatory in Moscow in 1978. While on tour with the Bolshoi

Symphony Orchestra of Moscow in 1983, he requested asylum at the American Embassy in Madrid, Spain and then came to live in the United States.

In 2012, Indiana Governor Mitch Daniels awarded him a Governor's Arts Award at the ceremony at IU South Bend. In 2014, he was inducted into the IU South Bend Alumni Association's Community Hall of Fame. The life of Toradze was also documented in the two-time Emmy winner *Kicking the Notes the Toradze Way* as produced by WNIT.





THE MARTIN RESIDENCIES

WRITTEN BY VICTORIA MASTAGH

The Martin Family Fellowship Residencies, the search for a new Martin Endowed Professor in Piano, began this year with Joel A. Martin and Leon Bates spending week long residencies on campus. More candidates will visit in the next year to apply for the position of leading the IU South Bend Piano Studio.

During their weeklong residencies, each Martin and Bates offered master classes to current and potential piano students, performed a public recital, worked with other ensembles on occasion, gave a presentation at the music students' weekly Friday convocation, and provided a symposium of accompaniment and career development and chamber music and pedagogy to students and the general public.

Martin was first to visit campus, March 6-10. When asked, Martin said that he would bring "massive diversity and creativity" to the piano studio.

Martin described his teaching methods as "unorthodox, because I, in a very specific kind of way, teach life lessons

to music to history to technical issues, and how do we solve these issues in a musical setting?"

Martin came into the week-long residency as an accomplished performer, including being the youngest and first-ever African American pianist to compete in the Van Cliburn International Piano Competition. He was also a guest soloist with the New York Philharmonic under Zubin Mehta and was the youngest member of the Greater Boston Youth Symphony Orchestra.

The second candidate, Bates, visited campus March 20-24. Bates was already familiar with the IU South Bend facilities. In 2014 he taught a public master class on campus and performed a concert of Gershwin at the Lerner Theatre to raise scholarship funds for Elkhart students to attend IU South Bend.

"If I look at myself honestly and candidly, I think I can bring a lot of enthusiasm for different kinds of music. I've learned as a performer that it is important that you impart that

curiosity, that inventiveness to your audience," Bates said.

Bates also stated that just because there is an age difference between himself and the students, does not mean that there is a difference of enthusiasm for music between them. When asked about his teaching style, Bates laughed and said, "Probing. I like to really go after whatever I hear that's going on in the music that's maybe not as it should be."

Bates has performed with the Philadelphia and Cleveland Orchestras and the New York and Los Angeles Philharmonics, and has performed at numerous prestigious locations around the globe.

The Martin Family Fellowship Residencies will resume during the fall semester of 2017, with Victoria Korchinskaya-Kogan, Yoonie Han, William Nyaho, and Tanya Gabrielan coming to complete their weeklong residencies. The residencies will wrap up in the spring semester of 2018 with a Martin Endowed Professor in Piano being in place by that fall.



Retirement song: A jazzy tune

WRITTEN BY BAILEY WILLIAMS

In high school, Darrel Tidaback played electric bass in a rock band. The band performed in the gymnasium for a school dance, where Tidaback's band director first saw them perform. The following Monday, his band director walked up to him, handed him a string bass, and said "try this."

Since then, not only has Tidaback been earning his living by playing jazz music, but he has earned a bachelor's degree in music and a master's degree in string bass performance. He has also been teaching music at the college level for about 25 years. For 15 of those years he has been teaching students at IU South Bend how to find their grooves.

This year, however, Tidaback is tapping his toe to the rhythm of the golden song of retirement, and shuffling his shoes out to jazzier pastures.

Tidaback has presided over two different jazz ensembles in his time here: the IU South Bend Jazz Ensemble and the IU South Bend Jazz Lab Band.

The jazz ensemble is audition-based, and is geared toward more advanced student musicians, as well as band directors and other musicians from local high schools. The ensemble has two main functions. The first is to provide an environment for advanced players to expand their repertoire, and to provide them with performance opportunities. The second function of the ensemble is to make sure that the jazz ensemble is active and known in the community.

The second ensemble that Tidaback led was the IU South Bend Jazz Lab Band. This is a student-only ensemble that does not require auditions. While this band consists mainly of music education students, it is open to any student who enjoys music and feels that they are proficient enough to keep up with the advanced repertoire.

The Jazz Lab Band gives music education students a chance to gain experience with more difficult repertoire, performance techniques, rehearsal techniques, as well as

directing and writing for an ensemble. These skills will be very beneficial in the future, as many students participating in the Jazz Lab Band will go on to be band directors themselves. Again, even though the Jazz Lab Band is made up of mainly music education students, Tidaback has made it a point to be very welcoming to all musicians.

"If they have experience playing a groove in a band," Tidaback explains, "that's the most important thing."

We thank you, Darrel, and we hope your next tune is as groovy as the one you taught us.

A history in modernism

WRITTEN BY CHRISTINA CLARK

James Houghton wasn't sure what he would find when he first wandered into the Our Lady of Hungary parish during a visit to a Summer Festival with his wife, but three years after that afternoon, the adjunct assistant professor in fine art has published a book on the paintings he found inside and the story they tell.

"I went into the church, and the church was dimly lit and yet these paintings really, really stood out. They were brilliant," says Houghton of the day he discovered Father Péter Prokop's works.

As he learned more about the paintings, he also learned about the man and story behind the frescoes and triptychs.

Houghton's book dives into the paintings more than 50 years after their installation in the church, and the story that surrounded the man and community that gave it life. In the forward, Houghton writes that his intentions for the book were to make the paintings at Our Lady of Hungary better known.

"I was overwhelmed by the power of the color, simplicity of design, and evident sincerity of the message. I know of no other church imagery in the South Bend area that combines religious message and modernistic style in such a grand way," it reads.

"I try to give readers a little bit of Hungarian history, a little bit of Hungarian-American culture and history, which becomes very important for a couple of the paintings obviously

since these are paintings done at a church. I talk about Catholic doctrine and theology, but I keep it as simple as I can so people who read it who aren't Catholic aren't going to get lost in everything that goes on, and then I talk about each of the paintings and what they represent," summarizes Houghton.

The rich history surrounding these paintings, has roots tracing to Rome, Italy, and Hungary throughout the 1940s to 1960s, during a tumultuous time in history when Communism changed Hungary. The Our Lady of Hungary church took around 300 Hungarian refugees into the community. The story Houghton tells includes a look into the symbolism portrayed within the 22-27 feet tall paintings that tie heritage, the Hungarian Revolution of 1956, the local history, Prokop's travels, and artistic style all together.

"He [Prokop] painted these in a series of about six months," Houghton says. "It's an amazing accomplishment just in terms of how much he painted. Prokop came back a couple of years later. We know that because he painted a mural at Marian High School in Mishawaka.

"That has been covered up, painted over, but he also came back a few years

Belief and Modernism: The Paintings of Father Péter Prokop at Our Lady of Hungary Parish



James Houghton

after that. We don't know if he came back to South Bend, but he came back to Toledo, Ohio, and he decorated a church there, much more extensively than he did Our Lady of Hungary, before he returned to Hungary."

Houghton traveled to Toledo to look at the paintings in the other church, "we all agreed that the stuff here [South Bend] is superior. They're amazing paintings."

Houghton has had three book signings this year, and with enthusiasm from his South Bend publisher, Prairie Publications, Inc., he hopes the interest and awareness his book brings will keep people appreciating the history and artworks that reside in our local community.

New Talent



Brendan Shea
Lecturer in Music, member of the Euclid Quartet

Brendan Shea’s dad was a career diplomat, so he spent most of his childhood overseas taking in the colors of foreign cultures. As a result of his early years he has since developed a travel bug and loves to travel to different countries, mostly to eat their food. “Sightseeing is nice, but there is no better way to understand a culture than to eat their cuisine!” he says. He is also a huge sci-fi nerd, which he is happy to report, seems to be a running theme among the music faculty. Brendan was a founding member of the Wasmuth, now the Verona, Quartet and the Shea-Kim Duo.



Ryan Olivier
Visiting Professor of Music

Ryan Olivier is a newcomer to the Midwest. Born in New Orleans, Ryan spent most of his childhood in various southern states including Louisiana, Mississippi, North Carolina, and Texas before returning to New Orleans for college. After falling in love with the history, culture, and people of New Orleans, Ryan chose to attend graduate school in a city equally well known for its rich history and wealth of cultural traditions—Philadelphia. While there, Ryan met his wife Caitlin after bonding over their shared experience as Texans on the East Coast. Caitlin also recently started a position at Indiana University as a CRM Business Analyst. They enjoy cooking together and Ryan still enjoys dancing to New Orleans brass band music, even if it is only on his record player. They are excited to begin their new experience as Southerners in the Midwest, and they are especially thankful that this winter was unusually mild.

alumni, student, faculty NEWS

E-mail your alumni, student, or faculty news to artsiusb@iusb.edu.

ALUMNI

JULIA BEEBE, BA '15 Music, has accepted a job position as faculty at the Rocky Ridge Music Academy in Boulder, Colo.

MARLON ANDREW BURNLEY, BFA '15 Theatre (performance), won the Critic's Choice Award for Best Male Performer at The Orlando Fringe Festival in Orlando, Fla. for his show *Black in the Box*. *Black in the Box* is a one-man show focusing on what it means to be black spanning from the days of slavery to the current state of racial issues in modern America. Burnley is currently a graduate assistant at the University of Georgia.

NATHAN HENRY, BFA '16 Fine Arts (printmaking), will begin his MFA work in print media at the Cranbrook Academy of Art in the fall of 2017.

NEIL KING, BA '15 Mass Communications, has begun graduate school at IU South Bend in the College of Liberal Arts and Sciences pursuing an MA in creative writing.

TRICIA MCCANN, BA '15 Mass Communications, is the digital content producer at WSBT-TV.

KATIE NEESE, BFA '13 Fine Arts (drawing and painting), has been accepted into Notre Dame's MFA painting program beginning in the fall of 2017. She is the second IU South Bend drawing and painting alumna to be accepted into ND's MFA

program after **JASON CYTACKI**, BFA '07 Fine Arts (drawing and painting), in 2008.

DAVID PALMER, BA '15 Mass Communications, has been hired by the *The Elkhart Truth* as an education and general assignment reporter.

CELIA ROEDER, BA '15 Mass Communications, has moved to Phoenix, Ariz., where she was the marketing assistant for the Arizona Opera, and has been promoted to marketing manager.

TAISIYA SOKOLOVA, BA '16 Music, received scholarship offers from six prominent music schools, including a full-tuition waiver to Northwestern University, and has decided to attend IU Bloomington where she was accepted into the Atar Arad studio.

KYLE TECHENTIN, BFA '13 Theatre (lighting design) and **PHIL PATNAUDE**, former adjunct lecturer in theatre, worked together to repair a TV-news set at WITI, Milwaukee, Wis.

BRITTANY WALTER, Art Education '17, was hired as a long-term substitute at West Side Middle School in Elkhart and was then hired to teach 7th grade art in a full-time position.

STUDENT

KATELYN ANDRYSIAK-BEGERT, music (voice), has accepted her second church musician job, and performed

"The Star-Spangled Banner" and "Hail to Old IU!" beautifully at IU South Bend's 2017 commencement ceremonies on May 9.

LINDSAY BOUSSOM, music education, married Syd McCraner on July 1.

MICHAEL DAVID, mass communications (public relations), and **MELISSA HALL**, mass communications (public relations), completed the program at the police academy in Bloomington during the summer of 2016. They are currently working as IU South Bend Police Officers.

JENNA FINK, fine arts (graphic design), was the graphic designer for the *Undergraduate Research Journal*. Fink designed the inside and the cover.

NICHOLE LINDHORN, integrated new media (graphic design), had a digital print and **JOHN E. THOMPSON**, lecturer in fine arts, had a painting selected as part of the 2nd Detroit International Festival of Animation at the Tangent Gallery in Detroit, Mich. on April 7th and 8th, 2017.

TYLER MARCOTTE, theatre (musical theatre, soprano), was cast as Ozian in South Bend Civic Theatre's production of *The Wizard of Oz*.

JULIUS C. MILLER, III, music (voice), is in Arcidosso, Italy, and sang in the role of the Count in Mozart's "Le nozze di Figaro" with the Interharmony International Music

NEWS

alumni, student, faculty

Festival in August 2016. Miller and **VICTORIA SCHEMENAUER**, music (voice), advanced to the Classical Singer Competition and competed in Chicago for the first round during the last weekend of May and participated in various master classes and clinics.

RACHEL ORUE, fine arts (photography), is in a juried exhibition at the Darkroom Gallery in Essex Junction, Vt. Juror Russell Joslin selected Orue's photography for exhibition in the upcoming show *Haunted*. The exhibit opens October 13th, 2016.

ALEX SADOWSKI, theatre (musical theatre, soprano), and fiancé **JAKE KRAMER**, theatre (musical theatre, tenor) celebrated the birth of their son, James Alexander Kramer on April, 2017.

FACULTY & STAFF

KETEVAN BADRIDZE, senior lecturer in piano, and **JAMESON COOPER**, senior lecturer in music and Euclid Quartet member, released a CD, *Prokofiev: Music for Violin and Piano, from Violin Sonata No. 2: II. Scherzo Presto* on Afinat Records. The work was engineered by Cooper and edited by Cooper and Badridze. The music was recorded at Leighton Concert Hall.

SARAH BRUBAKER, assistant stage manager, was light and sound operator for *Moon Over Buffalo* for the Elkhart Civic Theatre.

MARVIN CURTIS, dean of the Ernestine M. Raclin School of the Arts, has received the 2016 Prestige Bronze

Award for his original composition, "A Song of Hope," which was featured in the documentary *Road to Hope* produced by Mike Wargo of the Center for Hospice Care/Hospice Foundation. The film, *Road to Hope*, explores the unique challenges that orphaned children face after caring for their dying parents in poverty-stricken areas of Sub-Saharan Africa. Curtis was also selected to a five-year term on the Board of Trustees of North Park University in Chicago, Ill. North Park is Curtis' alma mater where he earned a Bachelor of Music in 1972. Curtis also received the African American History Award from The History Museum in South Bend.

DAVE DUFOUR, adjunct faculty in theatre and dance, was in a year-long writing program at the Second City Training Center in Chicago. He worked in a class of eight students to develop a sketch revue that was performed at The Second City and at the Bristol Opera House through Elkhart Civic Theatre.

DEMARÉE DUFOUR-NONEMAN, arts production coordinator, has been hired on to the full-time staff position of arts production coordinator. Additionally, Dufour-Noneman directed Ken Ludwig's *Moon Over Buffalo* at the Elkhart Civic Theatre, which opened May 19 and closed on May 28. This show was Dufour-Noneman's directorial debut. Dufour-Noneman has also served as the vice president of the Elkhart Civic Theatre Board of Directors for two years.

MOIRA DYCZKO has left the position of production coordinator at the Ernestine M. Raclin School of the Art and accepted the position of Director

of Alumni Affairs and Campus Ceremonies for IU South Bend.

DIONA ESKEW, adjunct lecturer in communication studies, and **KIM MCINERNEY**, senior lecturer in communication arts, participated in part two of a six-part series, "Real News vs. Fake News," on March 29 at the St. Joseph County Public Library.

KEVIN GILLEN, senior lecturer in communication arts, is adding to the narrative of Ford's Theater in Washington, DC. Forever famous for the location of President Lincoln's assassination in 1865, another much lesser known tragedy occurred there in 1893. With construction going on at the building, workers in the basement failed to properly secure the support, resulting in the collapse of all three floors in the front half of the building. Twenty-eight government clerks died. Very little is communicated on the lives of these men, but through the many newspapers now digitized from the era, Gillen is building a much larger collection on the history of this theater. His work focuses on the human aspect of these workers, and will be donated to the Library of Congress.

JEFF HORWAT, visiting lecturer in fine arts, has accepted an offer to be assistant professor of art education and will begin his tenure track in the fall. Horwat also spoke on a panel with two other scholars at the National Art Education Association national conference in NYC about how art teachers can negotiate their identities as practicing artists while teaching K-12.

DEBRA INGLEFIELD, adjunct lecturer in music, performed Bernhard Krol's "Laudatio" for unaccompanied horn on a faculty showcase recital at Andrews University on March 2 as part of a workshop for high school students.

RUBY JAZAYRE, adjunct lecturer in theatre and dance, hosted a two-day Middle Eastern dance seminar and an evening of performance on October 1-2 featuring Dalia Carella of NYC at Batell Center in Mishawaka. Jazayre presented "Dances for a Festive Night." The annual showcase of her students featured 20 dancers, including five IU South Bend students, two faculty members, and three alumni members. **LUCAS DEITZ**, BA '13 Theatre (technical), performed lighting and sound for the show with skill and professionalism. The program included choreographies from Ruby's repertoire. Also featured

were duets, trios and solos, with some being choreographed by the artists.

MICHAEL LASATER, professor of mass communications, had work *Stilts* (2016) selected for the 40th anniversary invitational exhibition at the Kansas City Artists Coalition August 12–September 22, 2016. *Stilts* (2016) was also in the New Arts Program 28th Annual International Invitational Salon, May 26 to July 9, 2017. In Kutztown, Pa. Additionally, Lasater's poem "Now" was published in *Kansas Time & Place: An Anthology of Heartland Poetry*, 2017, Little Balkans Press, Pittsburg, Kansas. "Now" was initially published by *Kansas Time + Place* in April, 2016 and was included in Catarina Davinio's *Big Splash* video/poetry installation at the Palazzo Reale, Naples, Italy, in October 2014. Another of Lasater's pieces, *One, Two* (2016), was a finalist

in the *Fresh Minds Festival*, Texas A & M University. *One, Two* was also in an *artvideoKÖLN* curated exhibition at the Torrance Art Museum, Torrance, Calif., in late spring. His video documentaries *James Still: Man on Troublesome Creek* and *Jesse Stuart: An American Writer* continue as permanent online resources from The Jesse Stuart Foundation and the University of Kentucky.

YOUNG SUK LEE, assistant professor of new media, is part of an initiative to integrate the arts into S.T.E.M., emphasizing the need for human skill, creativity, and imagination in technological innovations and the solution of real-world technical problems. Indiana University has received a grant from the National Science Foundation for \$425,958 for this project.



Ryler
Black and White Photograph, 14" x 21"
by Sydney Zentz // student



Summer Song 2016
Silkscreen on handmade abaca paper,
9³/₄" x 6³/₄"
by Andrea Herrick // student

NEWS

alumni, student, faculty

TAMI MARTINEZ, assistant dean and senior lecturer in communication arts, is pursuing her Ph.D. at Azusa Pacific University in Azusa, Calif.

JESSICA MCCORMACK, associate professor of voice, performed "Psalms and Sacred Songs" with the Oklahoma City based TACTUS, a professional vocal ensemble and chamber orchestra, on February 11. The performance was featured as part of the Kemp Concert Series at First Presbyterian Church. Later in February, McCormack was a guest artist-teacher in residence at the University of Mississippi. In addition to guest teaching, McCormack presented a recital with faculty pianist, Amanda Johnston. During the summer, McCormack served as faculty of the vocal arts program at the Interlochen Arts Camp for six weeks. She also performed two recitals, one with **WILLIAM HARRISON**, BA '16 Music, in Ohio, and the other in Canada. In July 2016, McCormack, attended the National Convention of the National Association of Teachers of Singing in Chicago where she was awarded the Emerging Leader Award. McCormack also presented a master class in Thailand and gave a lecture on vocal health for students at the Mahidol University College of Music. In Hong Kong, McCormack sang an all-French recital for the Consulate General of Canada honoring Canada's 150th birthday and the month of the Francophonie. She also served as a guest teacher-artist at the Chinese University of Hong Kong, where she presented a vocal master class and sang a recital in the Lee Hysan Concert Hall, as part of the Chung Chi College recital series.

ANDREA MELUCH, assistant professor of communication studies, has been recognized as a Mosaic Faculty Fellow. Mosaic Faculty Fellows receive personalized support to develop active learning strategies, increased technology use in the classroom, access to colleagues across IU exploring similar instructional approaches to develop cross-campus collaboration, and a \$1,000 stipend in research support. Meluch presented her paper, *Intractable Conflict in a Slowly-Evolving Environmental Disaster: Social Violence and Social Suffering in the Libby, MT Disaster*, at the National Communication Association Convention in Philadelphia in November.

RON MONSMA, associate professor of fine arts, was an award winner at the Pastel Society of America's 44th Annual Exhibition in New York. In addition, his pastel *Vista* was one of twenty works selected for an upcoming exhibition at the Butler Institute of American Art in Youngstown, Ohio.

SUSAN MOORE, professor of fine arts, had her piece *Wish You Were Here* selected for an exhibit showing at the Minneapolis Photo Center, February 10–April 4.

JENNIFER MUÑIZ, assistant professor of music, was awarded a Faculty Research Grant, and traveled over the summer to the Library of Congress in Washington, DC, the Eastman School of Music in Rochester, N.Y., and several arts libraries in Chicago to research composer Arne Oldberg. She presented her research at the Dean's Seminar on April 21, 2017: "The First Chicago Composers: Sounds of the Gilded Age." On April

8, she presented a lecture-recital at the CMS Great Lakes conference at Murray State University in Kentucky entitled "Second City? Reflecting on Piano Music of Chicago Composer Arne Oldberg in the Early Twentieth Century." Muñiz also presented at the Dean's Seminar "The First Chicago Composers: Sounds of the Gilded Age," on April 21. She recorded a CD in Boulder, Colorado featuring all works of Arne Oldberg (1874-1962), an American Romantic composer from the Chicago/Evanston area. Together with solo piano music, Jennifer recorded a sonata for piano and cello with **JACQUELINE CHOI**, lecturer in music. The two performed the program at the Louise E. Addicott and Yatish J. Joshi Performance Hall on May 10 at 7:00 pm. The concert was entitled "The Chicago Romantic: An Evening of Music by Arne Oldberg." Muñiz performed at the University of Illinois-Urbana Champaign on September 1, 2016 in a program entitled "From Riches to Rags" that featured works for piano, clarinet and viola by Mozart, Libby Larsen, and John Novacek. Muñiz performed with Trevor O'Riordan, clarinet and Rudolf Haken, viola. They also performed this program at the On the Stage Series at the Colonial Theater in Pittsfield, Mass. on June 5. In addition, Muñiz performed at several concerts in the 15th season of the Michigan City Chamber Music Festival, held August 13-21. Muñiz presented at the College Music Society (CMS) Northeast conference on March 17 at the State University of New York in Plattsburgh. Her presentation, entitled "I'm Watching You: Using Student-Made Video in Class Piano and Lessons" demonstrated her use of video stations in the piano lab.

JORGE A. MUÑIZ, associate professor of music, has been commissioned for a new grand opera in three acts by a Spanish opera company, Fuenteovejuna, scheduled for several premiere performances in 2018. Announcements of this commission appeared in September at *Opera Actual*, the leading opera publication in Spanish in the world and other Spanish newspapers. Muñiz has also received a new commission by Duo Sequenza in celebration of the bicentennial of the State of Indiana. With a duration of 25 minutes, and scored for flute and guitar, the work is called "South Shore Suite," and it was premiered on January 18, 2017. Several performances and presentations of "South Shore Suite" have and will continue to occur during the year. Additionally, Muñiz was unanimously voted as

Indiana Music Teachers Association Commissioned Composer of 2016. His piano trio, *Goyescas XXI*, written in June 2016 was composed as an homage to Spanish pianist and composer Enrique Granados in the 100th anniversary of his death. It was premiered at the Music Teachers National Association (MTNA) Indiana State Conference on Saturday, October 1 at the State Conference at Goshen College. Also, Muñiz has been selected as a semi-finalist in a The American Prize in Composition-Orchestra (professional division) for Concerto no. 2 (*American Nights*).

DORA NATELLA, associate professor of fine arts, received best of show at the Elkhart Regional Exhibition at the Midwest Museum of American Art with her sculpture *Await*. Another one

of her sculptures, *Overseer*, has been installed at Howard Park, beginning a two-year display. Natella had her sculpture *Gaia* chosen by juror Carlos Llerena as this year's winner of the White Library Purchase Award. *Gaia* is part of the 51st Annual National Drawing and Small Sculpture Show at Del Mar College, Corpus Christi, TX. As well, she had her sculpture, *Lightness of Being*, selected to be included in "100 Sculptors - 100 Sculptures" Invitational at the Ella Sharp Museum in Jackson, MI. The exhibition ran November 12, 2016–January 28, 2017.

RYAN OLIVIER, visiting professor of music, November 11, 2016, Olivier performed his interactive audio-visual work, *Fortspinnung*, for Trumpet, Keyboard, and live audio and video



Galileo Galilei
wolff's carbon on paper, 11" x 17"
by Jen Adams // assistant professor



The Only Way Out is Through
watercolor and ink, 30" x 24"
by Jeff Horwat // assistant professor

NEWS

alumni, student, faculty

processing at the Electro-Acoustic Barn Dance at the University of Mary Washington. On June 18, 2017, the Relâche Ensemble performed Olivier's, *Three Artistic Glimpses* for mixed octet and live electronics and video at the Penn Museum in Philadelphia. In July, Olivier represented the Great Lakes Region as one of nine national CMS-NAMM Fellows at the GenNext Faculty Forum during NAMM Summer in Nashville, TN July. On July 16, 2017, Olivier joined with Andrew Litts of PhEAD to perform *Fortspinnung* as part of the New York City Electronic Music Festival (NYCEMF) at the National Sawdust Theater, NYC. Olivier received a positive review from Deb Miller for his project *Imaginary Music*.

KAREN PAJOR, adjunct lecturer in dance, and leader of the **IU SOUTH BEND KICKLINE** participated in Pajama Fashionista (Inspired by Mattel's Barbie) on March 31 at the Century Center Discovery Ballroom for girls only, ages 3-10.

COLIN RAYBIN, adjunct lecturer in dance, and **KETEVAN KARTVELISHVILI**, Performer's Diploma '14, presented a showcase at LangLab featuring the music of Liszt, Rachmaninoff, Prokofiev, and more on February 9th.

TIM RICHARDSON, adjunct lecturer in theatre, filmed in the Michiana area, including some filming on location at IU South Bend.

KATHRINE SCHMIDT, adjunct lecturer in fine arts, was in an art exhibit in the gallery of the Jewish Federation of St. Joseph Valley in South Bend.

This exhibit was made possible by the Indiana Women's Caucus for Art.

ERIC SOUTHER, associate professor of new media, had a solo exhibition at Squeaky Wheel in Buffalo, NY. He presented his virtual reality experience *Liminal Labyrinth*, which looks at the interaction of bodies and religious behaviors in digitally augmented spaces. Souther had his piece entered in ArtPrize 8 at the Urban Institute for Contemporary Arts in Grand Rapids, Mich. *Search Engine Vision "ISIS"* was the juried winner in the Time-Based category. Souther collaborated with Eli Kahn on a live visual project matching Kahn's music at the South Bend Museum of Art Oct. 7. He has also been working with Fischer Dance in South Bend creating live visuals, with some real-time projection mapping, that interact with the dancers and music. Search Facebook for Mercy/Shelter for more information.

JOHN E. THOMPSON, lecturer in fine arts, was at the Grand Rapids Comic Con October 21-23 with Hall of Heroes to promote the museum and discuss the art and history of comic books and the superhero genre. Additionally, Thompson was a part of Elkhart's Hall of Heroes Comic Con.

WILLIAM TOURILLOTTE, lecturer in fine arts, spoke at the Midwest Museum of American Art in Elkhart on August 11 as part of their *The Rise of the Graphic Image: 120 Years of Printmaking in America*.

CELIA WEISS, adjunct lecturer in music, performed an organ and piano recital for Lunchtime Live at

the Lerner Theatre in Elkhart on Wednesday, October 26.

KAY WESTHUES, adjunct faculty in fine arts, conducted an oral history project in Kentucky funded through a project grant from the Kentucky Oral History Commission. She recorded oral histories, photographs and video about the history and use of community springs in Kentucky. Westhues exhibited photography at the Krempp Gallery in Jasper, Ind., alongside Stephen Takacs, an artist based in Columbus, Ohio. The show ran from Nov. 3rd through Nov. 29.

JEFF WRIGHT, associate professor of music history, has written an article, "Teaching Research and Writing Across the Music History Curriculum," and it was published by the *Journal of Music History Pedagogy*.



Crank it Up
welded steel assemblage, 36" x 12" x 10"
by Susan Ward // student

schoolNEWS

LINDA CRIMSON, former adjunct associate professor in fine arts, passed away April 14, 2017. Crimson graduated from IU South Bend and returned to teach at the school for more than 30 years, retiring in 2015. She is survived by her husband, Adjunct Associate Professor in Fine Arts, David Blodgett. Crimson was a wonderful instructor and influenced countless students, our faculty members, and our community.

DEANNE "DEE" LANDES, former communication studies student, passed away January 19, 2017 after a long and brave battle with brain cancer. She is fondly remembered by professors and students of the arts as full of energy and humor. Landes is pictured here on the left in the



Batman t-shirt. Photo credit: Alec R. Hosterman.

THE ERNESTINE M. RACLIN SCHOOL OF THE ARTS hosted a High School Honor Choir Festival on Thursday, March 30, where 113 students attended from eight high schools. These students were selected by their high school choir directors based on their musicianship skills. The IU South Bend Chamber Choir and Chorale joined these students, creating a mass choir of nearly 150 members. Nearly 40 of these high school students expressed interest in the music major or minor at IU South Bend. **MARVIN CURTIS**, dean of the Ernestine M. Raclin School of the Arts, and **JEFFREY WRIGHT**, associate professor of music history, welcomed the students in the morning. Wright took the choir directors for coffee after lunch at the University Grill. The group concluded the day with a concert for ourselves in the

Performance Hall, where Chancellor Terry Allison greeted students.

EUTERPE'S GIFT, a bronze sculpture by Associate Professor of Fine Arts **DORA NATELLA**, has been installed in the garden outside of Louise E. Addicott and Yatish J. Joshi Performance Hall. Pictured here is a wax mock of part of the sculpture before it was completed and bronzed.



VIRGINIA MORROW, adjunct voice professor for over 40 years at IU South Bend, passed in April of 2017. Her family established the Virginia Morrow Voice Scholarship, and she was responsible for teaching Georgina Joshi—the daughter of Yatish Joshi and Louise E. Addicott—when Georgina was a teenager.

JUSTIN AMELIO, assistant professor of theatre, and **JORGE MUÑIZ**, associate professor of music, and **JASON RESLER**, assistant professor of costume design, were awarded with the Trustee Teaching Award this spring by IU South Bend's Academic Senate Teaching Committee.

THE DEPARTMENT OF COMMUNICATION STUDIES have moved from their remote offices in the lower depths of Northside hall to new spaces. The department is now located in Suite 2003 of the Education and Arts Building.

ERNESTINE M. RACLIN SCHOOL OF THE ARTS' MUSIC STUDENTS AND FACULTY were in Fort Wayne from January 11-14 for the Indiana Music Education Association (IMEA) Professional Development Conference. The IMEA Professional Development Conference is the largest, more diverse professional development event for Indiana music educators. Welcoming music teachers of all levels and classrooms, this two-day conference contains over 100 sessions and meetings with close to 100 clinicians.



ERNESTINE M. RACLIN

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